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## LITERATURE.

*Mandalay to Momien: a Narrative of the two Expeditions to Western China, of 1868 and 1875, under Colonel Edward B. Sladen and Colonel Horace Browne.* By John Anderson, M.D., &c. With Maps and Illustrations. (London: Macmillan & Co., 1876.)

THE Royal visit to our Indian Empire has of late drawn so much attention from the British public that we now trust some study and thought may be given to Chin-India, or at least that portion of it styled Burma Proper or Independent, the comparatively new capital of which is Mandalay, where reigns one of the shrewdest, best-informed, and most whimsical kings in Eastern Asia—the King of the Golden Feet and the Golden Ears, who has recently ordered, according to Burmese custom, the courts and public offices in his capital to be closed for forty days, during the all-important ceremony of “boring holes in the ears of the princesses.”

Even the two expeditions to Western China, of 1868 and 1875, from “Mandalay to Momien” forming the grand base of operations, and, though unsuccessful, displaying so much energy and bravery on the part of our countrymen, have been wellnigh cast into the shade; the hearts of wealth-seeking British merchants have become sick and weary with disappointment; but we trust that all such clouds may be looked on as of insignificant result in a prospect bright and advancing. Dr. Anderson, by his handsome, well-timed, entertaining, and instructive volume, has done much to renew the interest felt not long since in the destinies of Upper Burma, and the chance of British progress in Western China. Before proceeding briefly to examine the work of the ever-zealous medical officer and naturalist, it may be remarked that our position in Burma—the only correct way of spelling the word—is a very remarkable one; and this fact has not been sufficiently brought home to the British nation, for on its proper consideration our success in the land of the Golden Foot, and in lands beyond, greatly depends. It is just fifty years since Mr. Crawford, in his *Embassy to Ava*, informed us that he suggested the policy of keeping possession of Rangoon; thus shutting out the Burmese from the navigation of that grand artery the Irawady, and placing us in a commanding military attitude, which would have relieved us from all apprehension of annoyance from the power of these people. One of the ambassador's shrewdest reviewers could not agree with him on this point, and was dis-

posed to think that we had done much better. Hemmed in as they then were between Arracan and Martaban, we had little to fear from any annoyance they could give us. Indeed, the reviewer was rather surprised at such a proposal from Mr. Crawford, who, in the same breath almost, said that “the conditions of a convention with them ought to be strictly reciprocal; and the letter and spirit of the engagement such as would tend to develop the resources of both countries.” We cannot think that to stop them up “like rats within their holes,” as the critic said, would be the most likely mode of producing this desirable reciprocity, or of developing the resources of the Burmese. When we conquered and annexed Pegu, nearly four-and-twenty years ago, our ideas of the vast resources of the upper region of Burma were very vague indeed. We knew, from reading, that it boasted gold, silver, and copper, and that it was rich in precious stones; facts since entirely corroborated by Captain Stroker's *Memo. on the Metals and Minerals of Burma* (1873); but, for every practical purpose, Upper Burma was, and seemed likely to remain, almost an undiscovered country. Even the great master of annexation, Lord Dalhousie, talked and wrote of it as “a worthless rind.” Having secured Pegu, and consequently the entire delta of the mighty Irawady, why should we increase our responsibility and expenditure by annexing what can be of no advantage to us at present? But, should “the force of circumstances” ever compel us to do so, then, said the Governor-General, in one of his brilliant dispatches—“Let us advance!”

Lord Dalhousie knew little or nothing of the most convenient road to Western China being through Upper Burma, and that through Bhamô the richest side of the “celestial” regions could be tapped. The romantic dreams of the most sanguine have never come up to the reality which we may reasonably expect when there is a clear passage from Yunnan to Rangoon. But even had such knowledge been then available, it did not occur to many who were interested in Burmese affairs, that our having secured possession of Rangoon—which future Liverpool of Chin-India, or Bombay of the Chinese and Burman Empires, Crawford so ardently desired—would prove the grand obstacle in the way of opening commerce with Western China. We had taken up, in the opinion of the king, one trade-monopolising position; and so the Golden Foot naturally seemed determined to take up the other. And thus began the difficulties which have been encountered by fearless and enterprising travellers and explorers, who deserve all honour for having, through the “impassable,” endeavoured to pave a road.

In the preface to his goodly volume, Dr. Anderson informs us that public interest in the subject of “the overland route from Burma to China,” called forth by the repulse of the recent mission and the well-known tragedy which attended it, suggested its publication. He hopes that his account of the expedition of 1868, in which he bore an important part, will be acceptable to clear the way for the simple narrative of the mission of 1875, commanded by Colonel Horace Browne. The difficulties in both

cases were very great, and such a concise and authoritative statement of them will assuredly do much good by putting us on our guard for the future. We may say that the two expeditions to Western China were most fortunate in the selection of the accomplished writer to whom were entrusted the scientific duties of medical officer and naturalist. An excellent map of the routes traversed, and another of South Western China, showing routes traversed and proposed, followed up by a plan of Momien (Teng-Yue-Chow), confront the reader as he turns to the first chapter of the narrative, “Mandalay to Bhamô,” which abounds with interesting, if not altogether new, information. Rangoon is here most appropriately mentioned as the port of the great water highway of the Irawady, boasting a trade which, during fifteen years, had increased in annual value to 2,500,000*l.* The commercial community of British Burma's capital had long directed their attention to the prospect of an overland trade with Western China, so as to avoid the long and dangerous voyage by the Straits and Indian Archipelago, with a view to a direct and easy interchange of our manufactures for the products of rich and fertile provinces like Yunnan and Sz-Chuen. There was, and is, no better way, in Dr. Anderson's opinion, than by the river Irawady and the royal city of Mandalay. And here it is important to note that:—

“Although before 1867 but four English steamers with freight had ascended the river to the capital, harbingers of the numerous flotilla now plying in the Irawady, it was known that a regular traffic existed between Mandalay and China, especially in the supply of cotton to the interior, which was reserved as a royal monopoly.”

General Albert Fytche, in his *Four Years' Administration of British Burma*, informs us that when he was entrusted with the chief commissionership, as successor to Sir Arthur Phayre, in the early part of 1867, one of his chief objects was to open up “a friendly intercourse with the king,” and endeavour, through Major Sladen his assistant at the Court of Mandalay, to remove all suspicions, and convince the Burmese Government that our only object was to promote the material interests of the two states by mutual concessions. At that time so little had been accomplished in the way of developing the trade with Upper Burma that we need not wonder at only four merchant steamers having made their way to Mandalay. There was evidently something wrong in the framing of the Burmese treaty of 1862, in which the Government of India desired Sir Arthur Phayre to include if possible the re-opening of the old caravan route from Western China by the town of Bhamô, and other important concessions. The first object was to be effected by the king's sanction to a joint Burmese and British mission to China. But this proposal, on which the success of our enterprise then and hereafter appears to have rested, was not accepted. A direct trade with China might be carried on by us through Upper Burma, subject to certain conditions; and, in 1863, Dr. Williams—our former resident at the Court of Mandalay—after a journey of twenty-two days, reached Bhamô, with the object of testing the practicability

of a trade route. The Bhamô routes were considered by this other distinguished "political" medical officer and traveller as politically, physically, and commercially, the most advantageous. Dr. Anderson informs us that for twelve years, from 1855, the Burmo-Chinese trade in Bhamô, which represented 500,000*l.* per annum, had almost entirely ceased—perhaps owing to the effects of the Mohammedan rebellion in Yunnan. To solve the question of such ruin in a grand local trade, the Chief Commissioner General Fytche projected the expedition, which brings forth the suggestive, pleasing remark from the writer of the present volume that "the enterprise might be deemed one of hereditary interest to the descendant of that enterprising merchant-traveller, Mr. Fitch, who has left an account of his visit to Pegu in 1586." This, on reference to a narrative, we find to be the same Ralph Fitch who with John Newberry in 1583 led a great scheme of English adventure, which had for its object the reaching of the Persian Gulf (by way of Aleppo and Bagdad), and sailing thence by Ormus, in order to reach the shores of Malabar; and who narrates, with excusable ignorance of the wonders of Hindu mythology and archaeology, that, on beholding the numberless temples and idols, some were "like a cow, some like a monkey, and some like the devil!" The proposed expedition was sanctioned by the Government of India in September, 1867; and it was arranged that the departure of the mission, in which Dr. Anderson took so conspicuous and interesting a part, should take place from Mandalay in January, 1868. This laudable enterprise, under Colonel B. Sladen, may be justly considered the first important step in carrying out the views of the merchants of England in a quarter where it was considered new fields of commerce for manufactures and produce might be obtained, thus helping to maintain the "commercial status" of their country.

Mandalay reached, the minute description of this Burmese city and its suburbs will well repay perusal; for we see at once that it is the work of a graphic writer and attentive observer. In fact, through the aid of this volume we may consider ourselves in the land of the Golden Foot for a time—the land of remarkable *fauna*, of gorgeous and fairy-garden-like *flora*, and of valuable minerals, and with various productions to be utilised but barely yet discovered. It is also the land of a curious, lazy, but ingenious people, whose contemplative deity, Gautama—the Burmese incarnation of Buddha—governs their daily actions.

The fortunes of this now famous expedition were pretty well known to many readers long before the appearance of the book now under notice. They may be briefly summarised in the following manner; but it may be well at first to state, in the words of the author, that—

"the city properly called Mandalay, with its palace and countless pagodas, lies about three miles from the Irawady, on a rising ground below the hill Mandalé. It was founded, on his accession in 1853, by the present king; and one of his motives for quitting Ava, and selecting the new site, was to remove his palace from the sight and sound of British steamers."

The old capital has been admirably described by Colonel Yule, and other writers before him, such as Colonel Symes, Major Canning, Captain Cox, and Drs. Leyden and Buchanan, who have contributed towards throwing a light on our knowledge of the Burman empire. Dr. Anderson's *Report on the Expedition to Western Yunnan, via Bhamô*, was first published at Calcutta in 1871, and the greater portion of the present Narrative is devoted to a detailed account of matters set forth in that most interesting document. First, there was the departure from Mandalay, in the middle of January, 1868, of Major Sladen, Captain Williams and the author in the King of Burma's steamer, which also had on board representatives of the commercial community of Rangoon. Notwithstanding the public declaration of the Burmese Government that no steamer could possibly ascend the Irawady so far north as Bhamô, Bhamô was reached with a steamer of only three feet draught without any difficulty in the river navigation, and the expedition was thus brought 900 miles from their starting-point at Rangoon, and 300 miles above Mandalay. On January 22 they had left the beautiful scenery "through which the Irawady threads its course," and came in sight of the town of Bhamô, situated in latitude 24° 16' N., and longitude 96° 53' 47" E. on the left bank of the river, two or three miles below the mouth of the Tapeng. The region between the borders of Yunnan and the Irawady at Bhamô had next to be crossed, which region—the former battleground of Burma and China—is said to be the site of the nine Shan States mentioned by Du Halde. The treachery of the Burmese soon became apparent, which the fearless Sladen was resolved to defeat by securing the aid of the Kakhyen chiefs, and—it was the period of the Panthay insurrection in Western China—by opening communications with the Panthay (Mohammedan) commander at the Yunnan frontier city of Momien. This was a most important movement on the part of Sladen, as the very object of the expedition was to find out the exact position held by the Kakhyens, Shans, and Panthays, with reference to the former traffic between Bhamô and Yunnan. Notwithstanding that the Burmese and Chinese (friends and enemies by turns, and neither long) were opposed to the further advance of the party, they came after a variety of adventures, on May 26, in sight of the walled city of Momien, distant from Bhamô about 120 miles, and the nearest frontier city in Yunnan. The town was being continually harassed by forays of Chinese partisan bands in the neighbourhood, which compelled Major Sladen to think of a return, as he could not proceed with any safety in the direction of the Panthay capital of Talifoo. Then came the adventurous return, commenced on July 13; and the result of the expedition was a vast deal of information gained, but no commercial or political effect. As another attempt to explore the trade routes to Western China, in 1868, we may here mention that the enterprising and intelligent explorer, Mr. T. T. Cooper, endeavoured "to pass from the head-waters of the Yang-tze-Kiang to the northern frontier of Assam, but without success.

Among the excellent illustrations in Dr. Anderson's detailed *Narrative* will be found one of "Kakhyen Women," very truthful and life-like, from a photograph by Major Williams; an excellent view of Mandalay, furnished by Colonel Sladen; and various well-executed sketches, with the photograph of "a posturing girl" at Mandalay, by the author—evidently a man of various and useful attainments. His book—which we cordially recommend as the best yet published on the subjects treated—also contains the invaluable addition of an index, with appendices including a Note by Professor Douglas on the deities in a Shan temple, and a vocabulary, English, Kakhyen, and Shan, which will amuse as well as instruct. It is curious to observe that, although the words "oily," "pretty," and "beautiful," are nearly all alike in the Kakhyen and Shan dialects, there is no word for "ugly" to be found therein, although it appears in the wilder vocabulary of the Hotha, Shan, Leesaw, and Poloung. Once more turning to Bhamô, where Captain Stroker, in 1869, was assistant political agent, we have been informed by a high authority that the importance of this town has been somewhat overrated as a trade-mart—even in its most palmy days, when a Shan queen reigned 140 years ago, the annual revenue of the district not exceeding fourteen lakhs of rupees (140,000*l.*). Here, where a well-informed writer states "Burmese and Chinese influences commingle," we hope yet to see an exchange-mart for the silk, copper, gold, drugs, and textile fabrics of Western China, and for British and Burmese staples.

Regarding the second ill-fated expedition, the narrative of which will be found in the last five chapters of the present volume, Dr. Anderson writes that, in 1874:—

"Lord Salisbury, the Secretary of State for India, decided to send a second expedition to penetrate China from Burma, and pass through, if practicable, to Shanghai. To avoid possible misunderstandings, and to make it plain to the Western Chinese mandarins that the foreign visitors were of the same nation as the English who lived and traded in the treaty-ports, her Majesty's Minister at Peking was instructed to send a consular official, duly furnished with imperial passports, to meet the mission on the frontiers of China."

Mr. Ney Elias, gold-medallist of the Royal Geographical Society, was geographer. The fate of the young, brave, and most promising member of the consular service Mr. Margary, is too well known to be repeated here; but many details of this second British mission—subsequently followed by Mr. Grosvenor's to Yunnan, under a British escort—are given by the author in a manner which must commend itself to all well-wishers of the commercial enterprise and of the glory of England. W. F. B. LAURIE.

*The Hunting of the Snark.* By Lewis Carroll. (London: Macmillan & Co., 1876.)

SOMEONE has said that it is very difficult to write in a Rabelaisian tone about Rabelais, and the remark is true about the criticism of nonsense in general. It is impossible to analyse in cold blood the impressions which ought to be given and received in high spirits, and high spirits are even more neces-

sary in the person who is to appreciate than in him who makes the joke. The clown is successful, in spite of the fact that he has just had an execution, a fire, a death, and so on, in his house, as we have very often been told. He is sure to get a laugh from the part of his audience that is in the vein, but he only makes the melancholy soul more morbid. But though it is hard to write boisterously about the pantomime, and in a Rabelaisian tone about Rabelais, it is only too easy to write snarkishly about *The Hunting of the Snark*. One of the features of this mysterious creature was, to put it mildly, its uffishness—

"Its slowness in taking a jest—  
Should you happen to venture on one,  
It will sigh like a thing that is deeply distressed;  
And it always looks grave at a pun."

To tell the truth, a painful truth it is, this quality of the snark has communicated itself to the reviewer.

In the first place, he is disappointed to discover that the *Hunting* is written in verse. Why did not Mr. Carroll stick to what Walt Whitman calls the free heaven of prose? The details of the chase would have made an episode in some nonsense epic very admirably, but as a mere fragment of poetry the *Hunting* is not so satisfactory. The effect of Alice was got—I only put this forward tentatively, as part of a "Theory of Nonsense considered as a Fine Art," which will be elaborated when the new University Commission establishes a chair in that branch of aesthetics—much of the effect of Alice was got by the contrast of her childish niceness and naturalness with the absurd and evanescent character of the creatures in Wonderland. Now there is no sense in the territory of the Snark at all, except that mature and solemn experience of life which the reader brings with him. He is introduced to a bellman, a butcher who can only kill beavers, a beaver which makes lace, a banker, a barrister, a baker who can only make bridecake, a bonnet-maker, and so on, all just landed in the isle where the Jubjub bird sings to the Jabberwock. He sees them in themselves, he does not see them with the eyes of the child who, as in *Alice*, takes them as natural persons in a world not understood.

This is the sad position of the elderly reader, and, looking at the nonsense as nonsense for children, one does not think they will see much fun in the Barrister's dream about "Ancient Manorial Rights," "Alibis," "Insolvency," "Treason," and "Desertion," or in the Banker's presenting the "frumious Bandersnatch" with a crossed cheque for seven pounds ten. But to return to our Snarks.

The Bellman, who was captain of the host, had once occasion to remark:—

"That, although common Snarks do no manner of harm,  
Yet, I feel it my duty to say,  
Some are Boojums——" the Bellman broke off in alarm,  
For the Baker had fainted away."

The Baker was revived, by suitable remedies, and explained the cause of his emotion:—

"A dear uncle of mine (after whom I was named)  
Remarked, when I bade him farewell——  
'Oh, skip your dear uncle,' the Bellman exclaimed,  
As he angrily tinkled his bell."

'He remarked to me then,' said that mildest of men,

'If your Snark be a Snark, that is right:  
Fetch it home by all means—you may serve it with greens,  
And it's handy for striking a light.

But oh, beamish nephew, beware of the day,  
If your Snark be a Boojum! For then  
You will softly and suddenly vanish away,  
And never be met with again."

This fearful revelation, as the Bellman justly said, should not have been kept back till the Snark was at the door, and it was in vain that the Baker pleaded that he had already mentioned the fact in Hebrew and Dutch, in German and Greek. When people start together on a voyage in unknown seas, they cannot be too explicit in stating the conditions of the adventure. The awful fate of the Baker should be laid to heart by everyone who goes out to look for Snarks, Happiness, an Eastern Policy, and other such mysterious matters in general request. Omitting the touching episode of the reconciliation of the Beaver and the Butcher, a reconciliation effected by the tender influences of instruction kindly imparted, and gratefully received; omitting the doom of the Banker in the clutches of the Bandersnatch, I hurry to the terrible conclusion. The Baker had gone off on a quest of his own, when:—

"'It's a Snark!' was the sound that first came to their ears,  
And seemed almost too good to be true.  
Then followed a torrent of laughter and cheers;  
Then the ominous words, 'It's a Boo——'  
Then, silence. Some fancied they heard in the air  
A weary and wandering sigh  
That sounded like 'jum!' but the others declare  
It was only a breeze that went by.  
They hunted till darkness came on, but they found  
Not a button, or feather, or mark  
By which they could tell that they stood on the ground  
Where the Baker had met with the Snark.  
In the midst of the word he was trying to say,  
In the midst of his laughter and glee,  
He had softly and suddenly vanished away  
For the Snark was a Boojum, you see."

What became of those who

"down the trees  
Followed the dark effigies  
Of the lost"

Baker, Mr. Carroll has declined to tell. Since Sophokles wrote the closing scene of the Oidipous Koloneus—for in writing nonsense surely we may put in the k's—since the lurid fancy of Mr. Robert Buchanan uttered the wild "Songs of Corruption"—a very nice poem—nothing more weird than this conception of the Baker's doom has purified humanity through pity and fear. Shadows we are, and Snarks we pursue, is the moral; only, unluckily, we don't vanish away when the Snarks turn out to be Booja.

The pictures in the *Hunting of the Snark* deserve a few words. Mr. Holiday's Inventions (inventions seems to be the right word at present in art-criticism) are not all remarkable for Vision. The Bellman in the frontispiece is an excellent ancient mariner, but there is no sort of fun in putting a bell into his left hand and a mannikin into his right. Incongruous the picture is, but grotesque is just what it is not. On the other hand, the drawing of the Beaver sitting at her bobbins is very satisfactory, the natural shyness of the Beaver in the

presence of the Butcher being admirably rendered. In a sketch of the whole crew there is a really graceful half-draped female figure with an anchor and a trident, who may or may not be the Bonnet-maker, but who would deeply shock the Banker at her side. If the book is rather disappointing, it is partly the fault of the too attractive title. "We had a vision of our own," and it has proved somewhat of a Boojum. A. LANG.

*The History of India from the Earliest Ages.*  
By J. Talboys Wheeler. Vol. IV. Part I. Mussulman Rule. (London: Trübner & Co., 1876.)

JUST a year ago we had occasion to notice the third volume of Mr. Wheeler's history, treating of the Hindú, Buddhist, and Brahmanical revival periods. The first part of a fourth volume has now appeared; and, though brief in its disposal of more than a thousand years, is indicative of study and research and full of thoughtful deductions. Were it not otherwise more or less plainly set forth, the ostensible purport of the writer might be sufficiently gathered from the final paragraph of Chapter ii., where it is pleaded that "the character and results of the conflict" between Muslim and Hindu are "the life and soul of the history of India." For being told, in the same place, that contemporary annalists saw what was going on, but "failed to realise its significance;" while later historians, who may have read the facts, "fail to bring out the lessons"—we naturally infer that the present publication is intended to make amends for past shortcomings. The task is one of gravity, and requiring for successful accomplishment as much of intellect and special ability as of reading and practical industry. Perhaps the whole work would have borne a more distinctive and fitter title had it been called "Indian History: its Morals and Lessons." But our present business is with the latest instalment only.

This very readable account of the Muhammadan power in India is, indeed, rather an essay on history already written: than a new history in itself. The author's arrangement is systematic, and his boldness of expression and treatment are at least suggestive of mastery of the subject. We think he deserves great credit for giving a new tone to a dry but important theme; and for expounding, with a vigorous mannerism, if not originality of style, facts and theories which have heretofore been little dwelt upon by Oriental annalists, or discussed by critics and reviewers, apart from the historical record. There is no need of reverting to those earlier exponents of the Hinduism and Islam of the far East, whom we have been accustomed to regard as standard authorities; who have told most of us what we have learnt in books of Indian kings and dynasties, or of Indian religions, in the matter of growth, displacement, or ingraftment. We simply affirm that, set in the scale with the majority of these, Mr. Wheeler's pages present to our minds the more attractive metal for the general reader.

A space comprising somewhat less than one-half the volume is occupied with the reigns of Akbar, Jahángir, and Shah Jahán.

These—more particularly the first and second—are liker to biographies of the sovereigns themselves than to a survey of the period. They are interesting and smartly summarised; but, in common with the remaining chapters, they are flashes and salient points rather than parts of a complete narrative. Mr. Wheeler is prone to jump at such conclusions as he needs to illustrate his argument, and to extract from past chronicles those passages which best afford opportunity for effective description. And in so doing he puts aside much which, whatever its insufficiency to point a moral or impotence to adorn a tale, belongs essentially to history. A century and a quarter at Delhi is professedly (p. 76) treated as a blank. The story of the Lodi Sultans, because it “throws no light upon the collision between Mussulmans and Hindús,” or upon the “struggle between Shiáhs and Sunnis”—though Ibrahim is incidentally mentioned in pages 129-30—is promptly “consigned to oblivion.” The previous short-lived dynasty of the Sáiyids has fared no better. More attention is given to the Dekhan during the same period; and up to 1565, when the battle of Talikota destroyed the Hindú empire of the South. But we miss any mention of the slaves Hoshiár and Bidár, who played such prominent parts in the reigns of Firúz and Ahmad Shah, much as we had before missed the name of Shams-udín, the actual predecessor of the former monarch; nor is it even explained that Ahmad was the brother of Firúz. We do not complain of these omissions. They are noted, as might easily be many others of greater moment, to show that we have here no matter-of-fact chronicle or history. But the question may be fairly asked, whether, after rejecting whole reigns or passages of reigns, care has been taken to separate truth from the doubtful and presumably fictitious; and to sift the accepted statements of native historians by rules of common sense as by the law of the letter and manuscript. Is there no romance to be distinguished from fact in the chapter on Shah Jahán and his strange son and successor Aurangzib?

We quote the description of Akbar; not that extracted from Purchas (pp. 168-71), but our author's own, prefaced by the assurance that it was “easy to individualise” his hero:—

“He was haughty, like all the Moghuls; he was outwardly clement and affable. He was tall and handsome; broad in the chest, and long in the arms. His complexion was ruddy, a nut-brown. He had a good appetite and a good digestion. His strength was prodigious. His courage very remarkable. While yet a boy he displayed prodigies of valour in the battle against Hemu. He would spring on the backs of elephants who had killed their keepers; he would compel them to do his bidding. He kept a herd of dromedaries; he gained his victories by the rapidity of his marches. He was an admirable marksman. He had a favourite gun which had brought down thousands of game. With that same gun he shot Jeimal the Rajpoot at the siege of Chitór.”

Were it not for the mention of Mughals, Hemu, Jáí-mál, elephants, dromedaries, and a good digestion, the picture might almost stand for that of Lochiel, otherwise Sir

Ewan Cameron, the Black, born about the time that Akbar died. Let those who care to compare the portraits turn to Macaulay's account of this “Ulysses of the Highlands,” in the thirteenth chapter of his great history.

But Mr. Wheeler is fond of comparisons. A short extract will furnish a good sample of his style in this respect. He is not in our opinion indulging in his best or most original strain; he is, however, evidently writing as he loves to write, when he says:—

“The likeness between Akbar and Asoka is one of the most remarkable phenomena in history. They were separated from each other by an interval of eighteen centuries; the main features of their respective lives were practically the same.

“Asoka was putting down revolt in the Punjab when his father died; so was Akbar. Asoka was occupied for years in conquering and consolidating his empire; so was Akbar. Asoka conquered all India to the north of the Nerbudda; so did Akbar. Asoka was tolerant of other religions; so was Akbar. Asoka went against the priests; so did Akbar. Asoka taught a religion of his own; so did Akbar. Asoka abstained from flesh meat; so did Akbar. In the end Asoka took refuge in Buddha, the law, and the assembly. In the end Akbar recited the formula of Islam.”

Against the parallelism of the Sultan Akbar with Queen Elizabeth (pp. 191-2) we feel bound to enter a protest. That one is the ideal sovereign of India as the other is of England is a proposition which may have its supporters. But the notion of comparing the court morals of the two countries is assuredly out of place and impossible. To test Akbar's social weaknesses in an English point of view, however lax may have been the age of Leicester and Raleigh, is about as inappropriate as would be a representation of Othello in the Divorce Court. And the mere fact of contemporaneous existence does not necessarily draw the conditions together any closer than the ways of an Englishman's estate can be assimilated to those of a Khivan *havli* at the present moment.

Why Akbar is spelt Akber we cannot conceive, any more than we can explain the use of such orthographies as “Mussulman,” “Rajpoot,” and “Khurram,” by one who accepts in their integrity of transliteration “Muhammad,” “Hasan,” “Husain,” and “Khalif” (all in page 25), together with most other Oriental names, on an intelligible and uniform principle. F. J. GOLDSMID.

*The Dramatic Works of William Shakespeare.* With Biographical Introduction. By Henry Glassford Bell. Six Volumes. (London and Glasgow: William Collins, Sons & Co., 1875.)

*The Dramatic Works of William Shakespeare.* The Text carefully revised with Notes. By S. W. Singer, F.S.A. With a Life by W. Watkiss Lloyd. Ten Volumes. (London: George Bell & Sons, 1875.)

*Critical Essays on the Plays of Shakespeare.* By William Watkiss Lloyd. (London: George Bell & Sons, 1875.)

It may seem at first an idle paradox to say that there is a great want of a readable edition of Shakspeare, and also of the Bible, if without offence we may mention together works of such different interest and

position. And yet is it not so? Commonly the form is double-columned, and the type small. Probably, no two volumes have so much to answer for in respect of the weak eyesight which is said to be becoming more and more prevalent. A fine result of Biblical and of dramatic studies, if they are to make us blind! Why should it always be thought of such importance to compress such writings into the smallest space possible? Of the Bible, is there any readable edition—one in good type, not double-columned, not divided into chapters and verses? Surely this is what is called a *Desideratum*. And for Shakspeare things are better perhaps; but yet far from well. Shakspeare, Shakspeare everywhere; but seldom, if ever, a good edition to read.

Of the reprints now before us, neither supplies this want, though both have merits. That published by Messrs. Collins would go far to satisfy us, if only it were issued in twelve volumes instead of six, and the type were a little larger, and the text, about which no information is given, carefully revised! Even as it is, we welcome it. What specially recommends it from our present point of view is that there are no notes. It is certainly true of Shakspeare, as of the Bible, that the text is not enough studied by itself. We are so beset with commentators that it is difficult to get at the work itself. All along the various approaches to the shrine they are posted in dense array, with their handbooks and guides and keys. It is a great blessing occasionally to be delivered from these busy gentlemen—to be left alone with Shakspeare himself. It is like going round the chapels at Westminster, as happily, thanks to Dr. Stanley, one can now do, without a cicerone to spoil everything with his intrusive information or ignorance.

“Let him,” says Dr. Johnson (and Mr. H. Glassford Bell pertinently reminds us of his words), “that is yet unacquainted with the powers of Shakspeare, and who desires to feel the highest pleasure that the drama can give, read every play, from the first scene to the last, with utter negligence of all his commentators. When his fancy is once on the wing, let it not stoop to correction or explanation. When his attention is strongly engaged, let it disdain alike to turn aside to the name of Theobald and of Pope. Let him read on, through brightness and obscurity, through integrity and corruption; let him preserve his comprehension of the dialogue and his interest in the fable. And when the pleasures of novelty have ceased, let him attempt exactness, and read the commentators. Particular passages are cleared by notes, but the general effect of the work is weakened. The mind is refrigerated by interruption; the thoughts are diverted from the principal subject; the reader is weary, he suspects not why; and at last throws away the book which he has too diligently studied. Parts are not to be examined till the whole has been surveyed; there is a kind of intellectual remoteness necessary for the comprehension of any great work in its full design and in its true proportions; a close approach shows the smaller niceties, but the beauty of the whole is discerned no longer. It is not very grateful,” he adds, “to consider how little the succession of editors has added to this author's power of pleasing. He was read, admired, studied and imitated, while he was yet deformed with all the improprieties which ignorance and neglect could accumulate upon him, while the reading was yet not rectified, nor his allusions understood.”

These words are well worth weighing at

a time when, perhaps, there is some danger of treating Shakspeare as a mere platform for the display of antiquarian lore, of critical ingenuity, of super-subtle exegesis. Shakspeare is sore of many another besides Theobald. To some persons he would seem to be merely an immense tangle, which it is their high vocation to unravel and arrange. Because they find a thread or two loose here and there, they are unable to see the magnificence and the perfection of the pattern that lies before them, worked with immortal skill and unfading brilliancy.

This reprint of the late Mr. H. Glassford Bell's edition is welcome, then, for its absolute notelessness, there being at the present time a "plentiful lack" of noteless editions in a readable form. The only pages not occupied by the plays are devoted to a "Biographical Introduction," which, indeed, might be dispensed with, but in its kind is written both with knowledge and taste. It should in any case have been revised before its reproduction. It relies upon those "New Facts" which have turned out to be New Fictions; see especially pp. xiv., xlviii., lxxxiii. And some curious statements occur. Is it not quite a wild thing to say that "high literature and high art rarely or never reflect their own age"? What do they reflect, then? What can Hamlet mean when he says that the "purpose of playing," "both at the first and now, was and is to hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure"? *King Lear* was not printed in 1603, and for certain reasons could not possibly have been so. The statement on p. lxxi. is inaccurate, as *Othello* was published in 1622. Richard was the son, not the brother, of James Burbage (p. xlv.). It was not on the boards of the Blackfriars Theatre that Shakspeare "first appeared" (p. xlv.). It should not be asserted as a fact that Shakspeare came to London the year Sir Philip Sidney died (p. xxiv.). What is "the Greek peplon" (p. lxxiv.)? There is in late Greek a plural *πέπλα*, and there is in Latin a form *peplum* as well as *peplus*; but *peplon* can scarcely be defended. Again, *Pericles*, "though an early production, is entirely Shaksperian." What an extraordinary announcement! On the whole, however, this Biographical Introduction deserves reading.

The other reprint before us is annotated. It must by no means be understood from what we have said that notes are always to be despised. What we have been protesting against is their omnipresence and omnipotence. In their place they are highly desirable. The late Mr. Singer's notes are of well-known excellence, learned but not pedantic, suggestive and informing without becoming trivial or intrusive. To note in Latin means to brand, and it is in this sense that some editors "note" their authors. Pope has lately been "noted" in this sense, and Shakspeare often enough. In the last century, and since, the censors were for ever scoring their intelligent marks against his name. But it is not in this manner that Mr. Singer proceeds. When he criticises, he does so with proper humility. He is no rash or lavish corrector of

the text, though on occasion he is not found wanting. His chief service is his illustrations, and the charm of these is their freshness and variety. He draws water for himself straight from Elizabethan fountains—does not borrow it from a neighbour's cistern or tub. Each play has its "Preliminary Remarks," dealing with the date and the material, and like matters. The type of the text is of merciful size. Altogether, this is a capital edition of its sort.

Of course offences will come; but we will by no means on that account cry "Woe to Mr. Singer." Here are a few offences: his note on "Sandblind" (*Merchant of Venice*, II. ii.) is a quotation from Holyoke's *Dictionary*: "Having an imperfect sight, as if there was sand in the eye Myops;" which looks odd enough through a "full stop" having dropped out after the word "eye," and is surely a piece of but feeble etymology. Probably the *sand*, as has been suggested, is as the Oldest English *sam* (the Latin *semi*, Greek *ἡμι*), as in *sam-cwic*, *sam-wis*, &c. Again: "We learn from the account of the Revels at Court that it [the *Merry Wives of Windsor*] was acted before James I. on the Sunday following the 1st November, 1604." Do we? Or should it not rather be written, "We do not learn, &c."? Again, is there not a want of humour in saying, *apropos* of "I paid nothing for it neither, but was paid for my learning," "to pay in Shakspeare's time signified to beat; in which sense it is still not uncommon in familiar language. 'Seven of the eleven I paid,' says Falstaff in *Henry IV.*, Part I." Again in *Richard II.*, I. i. :—

"Upon remainder of a dear account,"  
is "dear," or "deere," "an evident press error for 'cleere' "? *Dear* in a well-known Elizabethan usage makes excellent sense. Mr. Singer makes no alteration in *Romeo and Juliet*, I. v. :—

"O dear account! my life is my foe's debt;"  
nor in *Much Ado about Nothing*, IV. i. :—

"By this hand Claudio shall render me a dear account"—

passages aptly quoted by the Clarendon Press editors. As to the date of *Macbeth*, there is no mention made of the passage in the *Puritan* first noticed, we think, by Farmer, which one can scarcely doubt refers to Banquo's Ghost :—

"Come, my inestimable bullies," says Sir Godfrey, "we'll talk of your noble acts in sparkling charnicco; and instead of a jester we'll have the ghost in the white sheet sit at the upper end of the table."

It is curious how commonly this passage is overlooked; yet it is very important, as the *Puritan* was printed in 1607. For ourselves the more we study the question the more convinced we are that those are in the right who advocate a much earlier date for *Macbeth* than 1610. As this play attracts so much attention just now, we may just remind our readers that there is another allusion to Banquo's Ghost in Beaumont and Fletcher's *Knight of the Burning Pestle*, produced in 1611, when Jasper, entering "with his face mealed," thus addresses Venturewell :—

"When thou art at thy table with thy friends,  
Merry in heart, and filled with swelling wine,  
I'll come in midst of all thy pride and mirth,  
Invisible to all men but thyself."

It should not be forgotten that Mr. Collier has found a Ballad of Macbeth entered in the Stationers' Company Registers, Aug. 27, 1596. Singer does refer to the passage in Kemp's *Nine Daies Wonder*, printed 1600, where this ballad is mentioned. The words, which he might have quoted, are these :—

"I met a proper upright youth, onely for a little stooping in the shoulders, all hart to the heele, a penny Poet, whose first making was the miserable Stolne story of Macdoel, or Macbeth, or Macsomewhat, for I am sure a Mac it was, though I never had the maw to see it."

Of whom or how was the story stolen, we wonder. See Mr. Furness's encyclopaedic edition of *Macbeth*, p. 387. In Act I. sc. iii., Singer rightly reads "weird sisters" in spite of Hunter's protest. "The old copy," he notes, "has 'wayward,' probably to indicate the pronunciation; it is also used by Heywood."

The "Life" which occupies some hundred pages of the first volume of this reissue is written by Mr. W. Watkiss Lloyd. The critical essays by the same author, which appeared in the original edition, are now reprinted in a separate volume, uniform with the plays. Mr. Lloyd is a well-known worker in various fields—in the Periclean no less than the Elizabethan. What he does is always well done—is always done freshly, thoughtfully, in a scholarly spirit. His style, it must be observed, is often unfortunate, so that one does not always quite understand what he means to say; and there are lines of criticism which he scarcely recognises; but, on the whole, his volume of *Essays* is to be cordially recommended—if only the print were not so cruelly small. On the whole, they are really remarkable for their learning, breadth, and general soundness. In discussing the dates of the plays, for instance, though we by no means always agree with his conclusions, yet we cannot but admire the comprehensive intelligence of his method. His culture delivers him from the vigorous one-sidedness that deforms so much Shaksperian criticism. He sees the necessity of entertaining several considerations instead of blindly abandoning himself to a single one. With such a volume within reach, and with such another as Professor Dowden's recent work, Shaksperian study may be fairly hoped to make some better progress.

For its size, there is, perhaps no *Life* of Shakspeare that gives more information. We think a more minute investigation would convince Mr. Lloyd that "Willy" in Spenser's *Tears of the Muses* can scarcely be Shakspeare; that he is not justified in giving 1594 as the date of the Aetion lines in *Colin Clouts Come Home Again*; that the composition of the Roman plays does not belong to the latter years of the poet's life—he is speaking of the years 1614–15—as *Julius Caesar* is referred to, as Mr. Halliwell Philipps has discovered, in 1601, and *Antony and Cleopatra* is entered in the books of the Stationers' Company in 1608; but it must be mentioned that Mr. Lloyd in his *Essay* on the play disputes the latter fact, we think ineffectually, though he allows it in his *Julius Caesar* essay; and there are other such matters, yet, on the whole, the *Life* is conspicuously well-informed and complete.

We will end with one or two notes on the

*Essays*:—"Ariel" is without capacity of sympathetic affection in any form; can recognise the compassionate as an object of intellect, but knows no touch of the appropriate sentiment; and for aught that can be inferred, would be equally incapable of personal hatred." Is this estimate quite compatible with the spirit's wistful cry "Do you love me, master? no?" (*Tempest* IV. i. 48)? Mr. Lloyd considers the name Sycorax to be a softened form of Psychorhæx (ψυχρορῆξ) heartbreaker; but surely, as has been suggested elsewhere, and as we hope ourselves presently to point out more fully, it is contracted from συκοπαῖς, derived from σῦς and κόπαῖς. In his remarks on the *Two Gentlemen of Verona* Mr. Lloyd accounts for "the alacrity of" Valentine's "renunciation of all previous rights in the blushing damsel who has no word of recognition or gratitude to greet him with" by casting reflections on the character of poor Silvia! The scene is strange, no doubt; but there are other ways of treating it; we really do not think Silvia is meant to be sacrificed. In what sense would readers take these words in the *Measure for Measure* essay?—

"Applying the canon of sequence approved in the examination of the parallelisms of the *Two Gentlemen of Verona*, I would deduce the necessary posteriority of *Measure for Measure* to *Much Ado about Nothing*, and to *King Henry IV.*, on the ground that it contains the germs of characters and scenes which appear in those plays in perfect and entire development."

As it appears from the context, either Mr. Lloyd uses the word "posteriority" in a quite unusual way, or it is a mere slip for "priority." Anyhow, we think his date for *Measure for Measure* can hardly be accepted.

J. W. HALES.

*Memorials of Liverpool, Historical and Topographical; including a History of the Dock Estate.* By J. A. Picton, F.S.A. Second Edition, revised, with Additions. (London: Longmans, Green and Co. Liverpool: G. G. Walmsley, 1875.)

A book in its second edition disarms the reviewer. It shows that a voice more potent than that of the critic has pronounced in favour of the work. It has conquered the right to be. Generally it is a token of merit of some description, although it is true that there are books which have gone through not merely two, but two score editions, without any other literary function than that of satisfying a wide circle of silliness. In the present case success is due to very different causes. History has abandoned the stagey dignity which forbade her meddling with the life-history of the common folk. Instead of restricting herself to the narration of court intrigues and warlike encounters, the gallantry of Maurice of Saxé, and the gallantry of the lover of the three Cotillons, history now seeks also for the springs of human progress in the actions of the citizen in his burgh and the thrall in his cot; the doings of the men who, if individually inconsiderable, have in the aggregate been the transformers of national life and national activity. Hence the domain of local history—once the paradise wherein Dolthead and Dryasdust disported—is

beginning to be cultivated in a scientific spirit. Mr. Picton's book belongs to the new type. Its primary object, most successfully accomplished, is to present a concise but connected statement of the processes by which the small quaint mediaeval town, with its embattled tower, its windmills and water-mills, its guild and hanse, its weekly market and annual fair, has grown and prospered until it claims an important place in the front rank for populousness and wealth.

Liverpool may be said to have been founded by King John, who granted, to those willing to take burgages there, all the liberties possessed by "any free borough on the sea." Notwithstanding its genuine prehistoric remains and its spurious twelfth-century charters, it is from this point that the history of the town begins. The guild, with its restrictive powers, was authorised by a charter of Henry III. To this period, probably, belongs the seal of the borough, which has proved a thorn in the flesh of many antiquaries. From its symbolic eagle of St. John, by a process of inverted development, has been evolved the blue cormorant seen taking a never-ending meal on the silver shield of the modern borough. This "Lever azure" forms a sort of canting allusion to the name of the town, the true etymology of which has baffled investigation.

Liverpool sent no burgess to the Parliament summoned by De Montfort, but two of her citizens were present at that called in 1296. They received a salary, and deserved it if they had any share in the promotion of the famous statute reserving to the Commons the right of granting or refusing supplies. It was again represented in 1306; and then an interval of two centuries and a half elapsed before another burgess of Liverpool took his seat in the House of Commons. This shows how slow was the progress of the place, checked by the lawlessness of the times and by the shadows of pestilence. The Black Death caused such slaughter that the bodies could not be carried to the old graveyard at Walton. In the fifteenth century we read of brawls between the Molyneuxes and Stanleys, and of the widow of Sir John Butler of Bewsey being forcibly abducted, married in spite of her protests, the marriage consummated, and yet the ordinary tribunals so worthless that application had to be made to Parliament for redress of the outrage. Under Henry VIII. trade revived to a certain extent, and we find the burgesses so jubilant in mind as to have "waits" to play music for them every day except Sunday. The estimation in which the privilege of electing M.P.'s was once held is curiously exemplified in the fact that one place was left vacant to be filled up at the discretion of the Chancellor of the Duchy of Lancaster! The representatives seem to have been usually nominated by influential personages whom the burgesses were bound to honour, and the conflicting claims of the grandees were sometimes embarrassing. The elaborate efforts of the corporation for the entertainment of Henry Earl of Derby on his passage through the town in 1577 ranged from "a passing learned sermon" to a morris dance "so orderly and trimly handled" as to give such satisfaction that

"his honour did not only give unto Mr. Mayor manifold thanks, but also constrained him to take his honour's liberality, sore against Mr. Mayor's mind, to bestow upon the said company." In the year of the Armada Liverpool elected the greatest man who has ever represented her in Parliament. If one could suppose the burgesses to have had any discerning voice in the matter, the selection of Francis Bacon as its representative would redound to the honour of Liverpool.

The government of the town, notwithstanding the popular provisions of some of the royal charters, was usually in the hands of a small, self-elected body. These worthies sometimes met with their match. In 1623 Robert Dobson, having purchased the post of town-clerk, not only levied fines at discretion but "took precedence of the bailiffs," set the mayor and burgesses at defiance, called them a parcel of "bashragges," and was only got rid of by varied process of law. Of the famous Ship Money the town furnished, with some grumbling, the sum of 15*l*.

In the Civil War Liverpool was thrice besieged, and the town records testify that a "great company . . . were murdered and slain by Prince Rupert." In 1645 was made the first primitive attempt at lighting the streets, and it is to be hoped that "the two lanthorns with two candles burning in them" added to the comfort of the townsfolk. So far Liverpool had lived in vassalage, and was content with a petty trade with Wales and Ireland. About the period of the Restoration came the tide in its affairs which led to fortune. "From this time forward," says Mr. Picton, "the tide of prosperity set in with a regular, steady current, which may have differed in its rate of progression, but which has hitherto known no ebb." The legitimate West India trade brought with it one of a vile description. A merchant of the last century, according to his bill of lading, in one vessel "shipped by the grace of God 208 slaves." In 1765 a negro child was sold by public auction at George's coffee-house. At that date, with the exception of good Anthony Benezet and some other despised Quakers, few had protested against the shameful traffic in human flesh by which Bristol and Liverpool were enriched.

Another strange glimpse of the old time comes with the statement that the election of the mayor was celebrated by several days' rejoicings and a bear-baiting. The dog that most distinguished itself in the contest was rewarded with a brass collar.

We cannot profess to follow Mr. Picton's narrative of the commercial and political history of the town. The stories of the parliamentary elections are told with much spirit. Unlike the majority of large towns Liverpool seems always to have been strongly Conservative, and to have loved a lord. A sprig of aristocracy gallant enough to kiss a market-woman could command twice as many votes as a merchant of their own town. At the dinner given to celebrate the election of Lord Sandon the band by some mistake struck up the "Marseillaise" to the horror of the assembled Tories. It would be of some interest to analyse the causes which

have led this town, except in epochs of the highest national excitement, to adopt a course different from that of most of its peers. Mr. Picton indicates one strong influence; the vested interest the town had in the Slave trade would make it disinclined to listen to those who wished to introduce changes.

While the first volume of Mr. Picton's work deals with the main current of Liverpool history, the second is occupied with what may be called its by-streams.

A series of topographical rambles in the different parts of the town serve to introduce to notice many of the more notable "Dickys," as the natives are locally called. Within the charmed circle of the old fair in Castle Street all persons attending were safe from arrest for ten days before its commencement and the same length of time after its termination.

A notable "Dicky Sam" was the owner of a chop-house in George Street, who provided good cheer, but was unceremonious and autocratic. A Manchester man once ventured to complain, but was quickly told "that he might go elsewhere and mend himself if he chose." He went away in wrath, but many trials convinced him that Abraham Ward alone could suit his taste. When he presented himself at the place again, Abraham was standing in the entrance, and putting on an air of benevolent patronage, "Come in, Mr. —," he cries, "come in. I'll not think any more of what's past." Brook's Square perpetuates the name of an old family one of whose members, a bold Liverpool captain, was the first to bring tidings of the Spanish Armada. The last member of the family named by Mr. Picton fell in a duel which he had forced upon a benefactor. The newspapers of the day, while eulogising his services to the town, say not a word on the circumstances of his death.

In connexion with Brownlow Hill there are some interesting reminiscences of Gibson, who never forgot the generous patronage of his early Liverpool friends.

Among the greatest—if indeed he be not the greatest—of Liverpool worthies stands William Roscoe. "Commercially his life was not a success," and his name might be cited as a warning against liberal culture on the part of those "engaged in trade," were it not obvious that hundreds of merchants fail in the pursuit of fortune although unburdened by the brains and book-learning of William Roscoe. Unlike too many scholars, he never forgot that he was also a citizen, and many of the public institutions of his native town bear the impress of his mind.

The interest of Mr. Picton's book is of a varied character. We pass from election-squibs to narratives of murder; press-gangs, pseudo-parsons, and slave-traders jostle the benefactors, orators, and authors who have adorned Liverpool. The work is of course fragmentary, but where the occasion serves Mr. Picton's narrative is graceful in style and enlivened by a vein of quiet humour.

WILLIAM E. A. AXON.

DR. JAMES A. H. MURRAY's edition of the very old Scotch poem of "Rauf Colyear" is in type for the Early English Text Society.

#### NEW NOVELS.

*The Wyndham Family.* By the Author of "Mount S. Lawrence." (London: Burns & Oates, 1876.)

*Adam Grainger.* By Mrs. Henry Wood. (London: Bentley & Son, 1876.)

*Guardian and Lover.* By Mrs. Alexander Fraser. (London: Hurst & Blackett, 1876.)

*The Democracy.* By Whyte Thorne. (London: Chatto & Windus, 1876.)

THE tone and intention of *The Wyndham Family* take it somewhat out of the range of ordinary novel-criticism. The author is apparently an earnest Roman Catholic, and her purpose is to show the disastrous results which, as she thinks, follow upon laxity in religious matters. It is only fair to say that in the working out of this purpose there is a conspicuous absence of any invectives or sneers against other persuasions. Perhaps it is a little curious that while the writer obviously wishes us to consider her as what the Americans would call a society-woman, and talks learnedly about "the best set" and "the second set," she is evidently most at home in drawing decided vulgarity. But in truth the book is so clogged and loaded with theology and moralising that it is hard to know what it might be like if these incumbrances were removed.

Mrs. Henry Wood has written the "true record" (in one volume) of *Adam Grainger*, in the hope that "the would-be suicide" may read it and "stay his hand." This is a pious wish, and we hope it may be accomplished. For ourselves, however, we should imagine that the would-be suicide is not likely to prepare himself for his attempt by a course of novels. And even if he did, Mrs. Wood's specific might very probably fail, inasmuch as it is neither more nor less than the old and well-worn trick of making the intending criminal fall asleep and dream that the deed is done. But to the story. Adam Grainger was an eligible young man with eight hundred a year. He loved a "regal-looking, stately girl," named Margaret Channing, who loved him, but thought he had not enough money or position. So she very frankly told him so, and expressed her willingness to marry Captain Hoare. Unluckily the Captain's father thought *she* had not enough money or position, and "laid an embargo" on his son, a proceeding which would seem to show that either he or Mrs. Henry Wood had a very odd idea of the nature of an embargo. But the faithful Adam returned to his Margaret, and they were married. For years they lived in a bower of bliss and had many children (one of whom we find, to our mystification, it was necessary to have "christened" because it had been previously only "baptised"). But Adam took to speculating (Mrs. Henry Wood's account of the railway mania is facetious in the extreme), and threw up the eight hundred a year and was ruined. Soon after this he thought of committing suicide, but did not; and so he got the eight hundred a year back again, and lived in a "new and nice and pleasant" home, and all was well.

We must own that the first paragraph of

*Guardian and Lover* rather frightened us. It runs thus:—

"'Pearl!' The voice is exceedingly low, and gentle, and sweet as silver chimes, yet it startles me. I am lying on a broad window-sill, in an attitude that is physically pleasant, although it may be personally inelegant, plunged in day-dreams, fantastical, absurd, but nevertheless beautiful," &c., &c., &c.

Now this style has not only the initial drawback of the detestable *praesens historicum*, but also smacks unpleasantly of a certain manner but too prevalent among lady novel-writers of the present day. It is only fair to confess that the further we read the more were our fears set at rest, and that we at last closed the third volume with the feeling that *Guardian and Lover*, though it might have been better, still is a decidedly good novel, and fulfils its ends with a completeness which is by no means common. The *dépits amoureux* of Pearl Cathcart and her "guardian and lover," Robert Haviland, are given in a series of pictures or scenes which display very considerable skill, and almost justify the style which the writer has chosen to adopt, notwithstanding that this style involves not only the monstrosity already mentioned, but also a good deal of perilously florid description. Whether the more excellent way would not be to give us merits to admire, instead of faults to excuse, is another question, which we do not feel inclined to urge. It is sufficient that Mrs. Fraser has provided very pleasant employment for a certain number of idle hours. We think, however, that the tragic element in the book is out of place. Pearl's visit to her unlucky aunt would have been quite sufficient foil to her lotus-eating residence with her guardian-lover, even if the murder episode had been left out. And we must say that there is a jarring note, as well as a somewhat Alexandrine clumsiness, in unravelling the difficulty of the heroine's pre-contract by killing her intended. But we have said quite enough about Mrs. Fraser's plot, and must leave our readers to the pleasant task of following it themselves.

Mr. Whyte Thorne's *The Democracy* is in not a few respects a remarkable book. It is the history of one Paul Nethersole, younger son of a miserly London shopkeeper, who has driven him and his mother away from home by his brutality. At the time the story opens, the shopkeeper, with the aid of his elder and very son Peter, has made some money, and thinks it would be respectable to have his wife back again. She comes, only to find her husband much the same as ever, and Paul, before long, runs away. He is first picked up and protected by a good-natured Bohemian, named Berdoe; at last, after some vicissitudes, he settles down as shop-boy to an invalid and infidel publisher and bookseller, one Frere, who has a pleasing daughter, Lucy by name. Here Paul sees a good deal of the doings of "the democracy," which are pictured by the author with some sympathy, a good deal of minuteness, and not a little skill, but certainly in no flattering colours. After going through a course of infantine "free thought," and becoming dissatisfied therewith, the hero takes to education, attends evening classes, and improves his mind with vigour, Lucy acting all the

while the part of guardian angel. But mere self-regarding culture satisfies him as little as politico-religious speculation. So he leaves the book-shop and Lucy to fend for himself and work as a journalist. Just at this time a certain Lord Fermor, who has appeared before as a "super," comes to the front and offers Paul a seat for the very Liberal but patronisable constituency of Radborough. The youthful member is going to make a figure, and, indeed, is adopted by certain figurative members of "the democracy" as the "hope of the human race." But unluckily he meets his patron's sister, Lady Henrietta Fermor, an unwitting and unwilling Circe. Under pressure of hopeless love, he wrecks his prospects, proves false to his convictions, and finally abruptly disappears. Now, this, though an ambitious plot, is far from being a bad one; but to carry it through successfully would require no little labour, skill and luck. Mr. Thorne has evidently given the labour, and is by no means altogether wanting in the requisite skill, but he is not quite up to his task. In the first place, though there is much cleverness about the book, there is a good deal of prosiness, and this the least critical novel-reader rarely forgives. On the other hand, the critical reader will see other drawbacks. There is too much resemblance to *Alton Locke* to begin with; while Lucas and his son Peter, though very careful and often amusing, are somewhat too redolent of Dickens. Neither Paul himself nor Lucy has sufficient character, and the plot is abruptly and unduly huddled up. Half-told tales are not commendable things. On the other hand, the book has substantial merits. There is a good deal of acute observation and clever writing in it, and many of the minor characters are exceedingly good, particularly the sybarite workman, Berdoe. His account of his philosophy of enjoyment (vol. i. p. 141), and the history of his "happy day" (vol. ii. p. 43), are two of the best things we have seen in a novel for many a long day. The speech of the Tory Lord Bellamy (vol. iii. p. 138) is almost equally good, and we should like to quote all three. There are a great many plums in *The Democracy*—so many that it is a pity the cake is not a little better baked as a whole.

GEORGE SAINTSBURY.

#### NOTES AND NEWS.

IN our first item of Notes and News last week, p. 308, Wetherby was printed for Netherby, the residence of Sir F. Graham.

MR. ARTHUR ARNOLD, who has been suffering from fever in Persia, is not expected to arrive in London till the end of May.

MRS. EMILY PFEIFFER is preparing for the press a poem of considerable length, the scene of which is laid in the Snowdon region about fifty years after the death of King Arthur. A new and enlarged edition of *Gerard's Monument and other Poems* (Strahan) is in the press.

PROFESSOR HORAWITZ, of Vienna, is at present engaged in writing the life of Erasmus; he has requested us to announce that he would be grateful to any persons who may have in their possession, or have cognisance of, any hitherto unpublished letters, written by or to Erasmus, if they will inform him of the fact.

IN a thick volume of quarto poetry of the last century, Mr. Pearson, of York Street, Covent Garden, has had the good luck to alight upon the first issue of *The Traveller*, with no author's name on the title-page, with the date of 1764, and with the Dedication on a single page, running briefly and simply as follows:—"This Poem is inscribed to the Rev. Henry Goldsmith, M.A. By his most affectionate Brother, Oliver Goldsmith." The edition bearing the date of 1765, containing the author's name on the title-page, followed by two pages of prose dedication to his brother, the Rev. Henry Goldsmith, has hitherto been supposed to be the first, and is described as such by the late Mr. Forster in his *Life of Goldsmith*.

THE General Literature Committee of the Society for Promoting Christian Knowledge, has in course of preparation a series of volumes on the conversion of the chief races of the west. The Rev. F. G. Maclear, D.D., of King's College School, is engaged on three of the volumes, which treat respectively of the conversion of the Celts, Anglo-Saxons and Norsemen.

THE Tract Committee of the Society for Promoting Christian Knowledge has in preparation a series of monographs on the Fathers and their writings. The series, we understand, is to be called *The Fathers for English Readers*. Six of the volumes are in hand, having been entrusted, we learn, to eminent patristic scholars of Oxford and Cambridge.

MR. RALSTON meditates spending the summer in Russia.

THE New Shakspeare Society is not to have at its next meeting, on April 28, the full text of Prof. Delius's promised paper on "The Epic Elements in Shakspeare's Plays;" he can send only a very short abstract of it. The principal paper of the evening will be by Mr. Frank Marshall, the author of "An Essay on *Hamlet*." His subject will be "The Characters of Othello and Hamlet contrasted."

A RUNIC slab of the seventh or eighth century, lately discovered inside a tomb in Yorkshire, has been sent to Prof. G. Stephens of Copenhagen for the third volume of his great work on Runic Antiquities, which is nearly ready for the press.

IN the first part of Mr. Furnivall's edition, for the New Shakspeare Society, of Harrison's *Description of England in Shakspeare's Time, 1577-87* (now all in type), will be a copy of Norden's Map of London in 1593, engraved by Van der Keere, and enlarged to four times the size of the original by Mr. Stephen Thompson. Maps of the routes of Shakspeare in his journeys from Stratford to London will accompany Part II. next year.

MESSRS. PUTTICK AND SIMPSON, of Leicester Square, will, during the month of May, offer to competition the finished drawings and sketches in water-colours of the late George Smith, Esq., of the Hollies, near Derby; the autographs and papers left by the poet Moore, including the original manuscripts of *Lalla Rookh* and *The Epicurean*; the last letter addressed by Lord Byron to Thomas Moore, dated from Missolonghi only a month before his death; and some fine books of prints, works on costume, architecture, and the fine arts.

SIR RICHARD DAVID HANSON, whose work on the *Jesus of History* was reviewed in the ACADEMY, Vol. II., pp. 221, 241, died suddenly on March 4, at Adelaide. He was born in 1805, and took part in the early and unsuccessful attempt to found a colony in South Australia in 1830. He accompanied Lord Durham to Canada; thence he went to New Zealand, and finally settled in South Australia in 1846, where he served as Advocate-General and Attorney-General, and in 1861 accepted the appointment of Chief Justice on the retirement of Sir Charles Cooper. In 1869 he visited England, and was welcomed in advanced circles. Besides the work above referred to, and

his recently-completed study on St. Paul, published by Messrs. Williams and Norgate, he was the author of a series of papers on "Law in Nature"—one of which, on "Science and Theology," was reprinted in Thomas Scott's *Freethought Tracts*—and of letters from Rome and Jerusalem, in which he tried to imagine how primitive Christianity looked at the time to educated and not incurious unbelief. The remarkable thing about Sir Richard Hanson's work on the life of Christ was that, away from books and apparently uninstructed in the modern German criticism, he arrived quite independently at the main conclusions of the leading Continental scholars.

ONE of the most widely known of French theologians, Dr. E. Michaud, of Paris (the author of *Guillaume de Champeaux et les écoles de Paris au XII. siècle; Comment l'Eglise Romaine n'est plus l'Eglise Catholique; La Falsification des Catechismes Français et des Manuels de Théologie par le Parti Romaniste de 1670 à 1869; Sur l'état présent de l'Eglise Catholique Romaine en France*, and so many other works against the Veillot party), has accepted a call from the Bern Regierungsrath to the Chair of Catholic Theology in the University of Bern, which has been instituted for the French-speaking students. Dr. Michaud was at one time honorary canon of Chalons, and vicar of the Madeleine Church in Paris. His attempts to re-Gallicanise the French Catholic Church have signally failed. His private Mass, he says, was not attended by more than twenty persons, and he believes that for the present he can serve the cause of the Catholic Church, and even of the French Church, better by working in Switzerland than by working in Paris.

THE Roman correspondent of the *Bund*, of Bern, calls attention to the very full representation of literature and scholarship in the new Italian Ministry of Depretis. Meligari, an intimate friend of Mazzini, was some years ago Professor of Law at Turin. The new Minister of Education, Coppini, was Professor of Literature at the same place. Majorana-Calatabiano, the Minister of Agriculture, was formerly Professor of National Economy at Catania. Mancini, the Minister of Justice, the one member of the Cabinet who enjoys the widest fame outside Italy, has held the Professorship of Law both at Naples and Turin.

THE Manchester Field Naturalists and Archaeologists Society has for many years fostered a love for natural history in a community which has been declared by one public man to be given up to Mammon and Music. The Society, which has lately shown increased vigour, on Tuesday last held a soirée, remarkable for the variety and interest of the specimens exhibited. The lecture was on the prehistoric age in Derbyshire by Mr. Rooke Pennington, and a large number of objects illustrative both of prehistoric culture and of the scientific and archaeological aspects of Derbyshire was contributed. The Report for the previous year was circulated at the meeting, and is an interesting pamphlet. Beside reports of the excursions, it contains a valuable paper by Mr. Charles Bailey on "Similarity of Structure in the Stems of the Dicotyledons and Monocotyledons." There are also papers on Trees in Towns, on the Place-names of South Lancashire, the Colorado Beetle, and other subjects.

THE *Archivio Storico* contains an interesting article by Signor Luigi Passerini on the fortunes of the Monastery of Rosano in the twelfth century. Documentary evidence about matters of such an early date is certainly rare; but Passerini has been enabled to trace the history of the Abbess Sofia between the years 1129 and 1209. The documents on which the article is founded are to follow in the next number. Signor Cesare Cantù gives a spirited account of the action of literature on Italian politics in the early years of the present century. He traces the origin and the literary and political ideas expressed by the paper *Il Conciliatore*, which was started in 1818 at Milan.

Sketches of its contents and of its contributors make a valuable contribution to the history of "Lombard Liberalism."

SIGNOR P. VILLARI has just edited the important dispatches of the Venetian Ambassador in Rome from 1502 to 1505—Antonio Giustinian. The work is published in three volumes, by Le Monnier, Florence.

THE death is reported of Yury Samarin, a Russian eminent as a political writer, and specially well known in Russia as having been one of the three men of large ideas who had most to do with the decree for the emancipation of the serfs, Milyutin and Tcherkasky being the other two. He is best known, however, in Western Europe as the principal champion of Russian as opposed to German ideas, more particularly in all that relates to the government of the Baltic Provinces. Belonging to the ultra-national party, he was an ardent supporter of the rights of Holy Russia and the Orthodox Church, and in most parts of the empire his death will be considered a national loss. But in Courland and Livonia the news will probably be received by members of the Eckert School with mitigated grief.

WE are glad to hear that a third edition of the first number of *Mind* is required. The two first editions are entirely sold out.

THE new part of Bentham and Hooker's *Genera Plantarum*, containing the Gamopetalae, will shortly be issued, completing the second volume of this important work.

THE following Parliamentary Papers have lately been published:—Copy of Statutes, Schemes, and Regulations made under the Public Schools Acts by the Public Schools Commissioners, September, 1874, for Eton, Winchester, Westminster, Shrewsbury, Rugby, Harrow, and Charterhouse (price 1s. 2d.); Accounts of the several Manufacturing Establishments under the War Office, for 1874-75 (price 2s. 4d.); Report of Norwich Election Enquiry Commission (price 11d.); Ditto of Boston Election (price 2d.); Table of Marriages, Births, and Deaths registered in England in 1875 (price 1d.); Report of Select Committee on Referees on Private Bills (price 6d.); Correspondence respecting the Imprisonment of British Subjects in Peru (price 9d.); Twenty-third Report of the Charity Commissioners for England and Wales (price 1½d.); Reports from H.M.'s Consuls on Manufactures, Commerce, &c., Part I. (price 1s. 1d.); Second Annual Report by the Accountant to the Board of Education for Scotland (price 6½d.); Return relating to In-Maintenance and Out-Door Relief, for half-year ended Michaelmas, 1875 (price 3d.); Code (1876) of the Scotch Education Department (price 2½d.); Copy of Correspondence relating to Legalising Marriage with a Deceased Wife's Sister in several Colonies (price 2d.); &c.

In *Blackwood* there is a lively sketch of what Lady-Helps and Female Suffrage will bring us to in 1895.

MANY of the magazines contain attacks on vivisection. The most telling is in *Good Words*, laying stress on Dr. Klein's practice of chloroforming cats, which do scratch, not dogs, which do not bite.

In *Scribner* there is an interesting paper by Mr. A. Howell, on the possibility of a subterranean outlet to the Upper Lake Region; it is shown that there was an outlet not subterranean by way of the Illinois valley; whether there is a subterranean outlet in that direction or any other is more doubtful. In the *Atlantic Monthly* there is an instructive paper on early American novelists.

WE have received the first number of *Le Courrier Littéraire*, a bimonthly guide to current literature, intended to perform the same service in France that the literary weeklies perform in England. The "Bibliographie" in the first

number goes back to 1873 and 1874, and does not seem complete; and the notice on the personal life of Grote is confused, if not inaccurate. The *étude*, by M. André Lefèvre, on Taine's *Ancien Régime* hardly keeps the promise of impartiality made in the prospectus; and M. François Coppée, who treats *L'Etrangère* in the "Bulletin Dramatique," is far short of the *mitis sapientia* of M. Emile Montegut, who discusses *L'Etrangère*, *Mme. Caverlet*, and *Les Danicheff* in the current number of the *Revue des Deux Mondes* with the most admirable insight and precision.

THE most noticeable point in F. W. Newman's article on "Moral Theism" in the *Langham Magazine* for April, is the entire surrender of the notion of omnipotence. The article on "Mistakes of Popular Charity" is one-sided, and fails to take any account of the fact that popular charity finds its objects and does not make them. It is true that it is to be desired, both in the interest of the community and their own, that those who cannot get through life without help should receive guidance rather than doles, but it is better that they should receive doles than nothing. The *British Quarterly Review* treats the subject more rationally in a paper on "Poor Law Relief," insisting that the "Workhouse Test" is a clumsy and cruel substitute for enquiry into individual cases, which is practised in the Aston Union with the result of reducing pauperism to one per cent. of the population.

In the *Contemporary Review* Mr. Spedding begins a reply to Dr. Abbott's new theory of Bacon's character put forward in his introduction to the *Essays*. While treating Dr. Abbott with sufficient respect, Mr. Spedding banters him effectively on the paedagogical exaggerations of his incoherent theory of Bacon as a colossal soul, whose zeal for scientific truth led him to ignore all ordinary obligations and betray truth herself while seeking the shortest way to serve her. Mr. Spedding is less successful in his endeavours to show that we should have found nothing to blame in Bacon's public acts up to the time of his chancellorship, if it were not that we are on the side of the opposition. When a viewy unpractical man makes a theoretical study of how to obtain practical success, he is apt to fall into shabby practices even when he desires success, as Bacon did, for generous practical ends. It is hard not to feel that Bacon's behaviour to Essex was shabby; he did his best to serve him (without believing in him) till he had to choose between his service and what he considered his duty to the Crown. He gave Essex fair warning that of the two he should choose to be faithful to the Queen; so far so well, but, having refused to sacrifice his principles to his patron, he also refused to sacrifice his career. Mr. Spedding maintains that Essex was so criminal that no Crown lawyer could refuse to help to bring him to punishment. His authority is high; but this is a doubtful proposition. The question between Essex and Cecil was, *mutatis mutandis*, very like the question between Burke and Grenville, whether the Government, monarchical or parliamentary, should be carried on in a liberal popular way or in a jealous restrictive way. It is an advantage of parliamentary government that such questions can be fought out in a legal way. Essex, from the time he went to Ireland, had more or less the intention of upsetting Cecil by some kind of *pronunciamento*. What finally decided him to act was the discovery that Cecil was able to ruin as well as to disgrace him. It is very difficult to know whether his action was of a nature to lead to prolonged civil war; yet more difficult to say whether its success or failure was to be desired; most difficult of all to say whether it was necessary to execute him in order to prevent such action from becoming fashionable.

Mr. Sidgwick's paper on "Idle Fellowships" contains some instructive statistics. It appears that of 300 fellowships awarded at Cambridge since 1848; only 48 have served as subsidies to the

Bar. Mr. Grant Duff's paper on the "Political Changes of Thirty Years" reminds us as usual of Dr. Pangloss and the late W. W. W. W. W. Mr. Sayce's paper on "The Jelly-fish Theory of Language," illustrates and reiterates his doctrine that "words have grown out of sentences by means of comparison and determination." This seems to imply the assumption (which hitherto we are hardly in a position to prove or disprove) that conversation is the earliest form of speech. This assumption is not, to say the least, supported by the instances Mr. Sayce collects, of savages whose speech needs to be interpreted by gesture. It is what we should expect to find if every eager action and keen perception originally became vocal in a characteristic cry (which was surely more like a root than a sentence), and then these cries were run together for purposes of communication, which had to be eked out by pantomime. Mr. Oxenham concludes his papers on "Eternal Perdition and Universalism," without grappling with the real strength of his opponent's position on purely Biblical grounds. Mr. Ralston's Russian idylls are taken from the works of Nekrasoff, who in his poem on Brandy gives three telling instances of how drink saves a Russian peasant from worse temptation: The late Mr. Hinton's paper on the Basis of Morals is subtle and perplexed; at one point it becomes luminous. "Whatsoever is not of faith is sin." "With emotions not true to facts there is no right."

In the *Fortnightly Review*, Mr. G. H. Lewes gives the first half of a paper on Spiritualism and Materialism, in which he observes that Animism (the official Ultramontane doctrine), is more rational than Vitalism, and tells us that he was once on the brink of believing in a personal mind constituting the diffusive unity of consciousness. Apparently he intends to resolve the question of Spiritualism and Materialism into an enquiry as to the special conditions which differentiate organic and inorganic matter, and a distinction, which one suspects is empty, of "an inseparable twofold aspect, objective and subjective in every feeling." If objective and subjective mean anything, they imply an object and a subject; where is the subject? The Editor compares Macaulay's *staccato* way of writing very unfavourably with the style of Burke and even Southey. Mr. Palgrave's papers on Dutch Guiana conclude with a suggestion that it would be desirable to keep up the numbers of the Creole negroes by appointing old women to act as nurses. The mothers are affectionate but imprudent, and the children suffer. Professor Max Müller courageously defends phonetic spelling on the ground that our present system is neither historical, nor etymological, nor analogical.

In *Mind*, the most important article is by Prof. Wundt of Leipzig on "Central Innervation and Consciousness." It has been condensed by the Editor and will not bear further condensation here. There are two articles on Mr. Sidgwick's "Methods of Ethics," by Profs. Bain and Calderwood; the most noticeable point in the former is his reply to Mr. Sidgwick's pathetic demand for a moral governor of the universe. Mr. Sidgwick's own article on "Philosophy at Cambridge" is perhaps more historical than the article on "Philosophy at Oxford" in the first number—perhaps, also, less penetrating. In the critical notices J. A. Stewart has an important article on "Frauenstädt's New Letters on Schopenhauer's Philosophy."

In *Macmillan*, Mr. Matthew Arnold's address at Sion College is less original than usual, and perhaps may seem to be condemned by a sentence he quotes from Butler: "Things are what they are, and the consequences of them will be what they will be; why, then, should we desire to be deceived?"—into a belief that teaching which is reasonable in the sense in which Butler is reasonable will ever present itself as good news to the poor. Good news to the poor has always been

foolishness to the well-to-do; it is only the well-to-do who can seriously take up a traditional system with a long history. Dr. Hueffer's article on Boccaccio and Petrarch is worth reading, and so is Mr. H. S. Edward's on the "Literary Maltreatment of Music."

IN *Cornhill*, Mr. Barnett Smith has a study of Sir Henry Taylor, bringing out what is really impressive in his writings, but falling into the mistake of thinking that he is one of the finest writers of the day because he has attempted the finest things with a certain success.

#### OBITUARY.

HANSON, Sir Richard David, March 4, aged seventy-one. See p. 332.

PILLON, Alexandre, March 28, aged eighty-four. [Assistant-Curator of the National Library at Paris, and of the Library of the Louvre; was a good Greek scholar, and wrote several works, one of them a Greek-French Dictionary; also wrote some dramatic pieces, which were played at the Français and the Odéon.]

WALPOLE, Hon. Frederick, April 1, aged fifty-four. [Wrote *Four Years in the Pacific*, and other works.]

#### NOTES OF TRAVEL.

WE learn with pleasure that the well-equipped expedition, fitted out at the private cost of Mr. Lucas, a Fellow of the Geographical Society, for exploration in the Upper Nile region, has safely reached Khartum after a successful journey across the Nubian desert from Suakin on the Red Sea. Mr. Lucas intends to march through Kordofan and round the tributaries of the Bahr-el Ghazal, explored by Dr. Schweinfurth, so as to reach the unknown country westward of the Albert Nyanza.

In the postscript of a private letter from Mr. Octavius Stone, dated Somerset, Cape York, February 7, with which we have been favoured, this traveller criticises very severely the bubble-scheme for colonising New Guinea, recently set afloat in Australia. He says:—

"I have read the glaring prospectus of the New Guinea Colonisation Association, and Lord Carnarvon's timely protestations. Perhaps no prospectus or paper ever contained so much calculated to mislead a confiding public or displayed such total ignorance of the country it intended to colonise, its products, or people. What that association would have found to trade in, it doubtless knows better than I do. It ignorantly refutes the Rev. A. W. Murray's statement respecting the ownership of land among the natives; but throughout the whole of the eastern peninsula, and, for anything I have learned to the contrary, in the main body of the island also, the land is cut up into distinctly defined allotments, which are the private property of individuals of both sexes. So strictly indeed is the title recognised among themselves that a husband could not sell his wife's portion without her consent, each such allotment being duly named. If the scheme had come into effect bloodshed would have been the first result, starvation the second, and an ignominious retreat the last. . . . Government is the only body that can satisfactorily take up that question, and the Dutch system of colonisation is in my opinion the only one which would work well, be acceptable to the natives, and benefit all classes."

A FEW copies of an account of a very important journey just accomplished in the Nyassa country of East Africa by Bishop Steere, printed by the boys in his school at Zanzibar, have reached England. This expedition, which had for its object the placing of a permanent mission station at Mataka's town in the Wahiao country east of Lake Nyassa, left Zanzibar in the end of August last year, and was set down by one of the coast steamers at Lindy Bay between Kilwa and the mouth of the Rovuma river. Besides Bishop Steere the party consisted of the Rev. C. A. James, Mr. Bellville, and Mr. Beardall, who were to have remained at the station chosen, and twenty Zanzibar porters under Chuma and Susi, Livingstone's men. Hindrances from the coast tribes delayed the expedition at Lindy, and during the inaction the English assistants fell ill from the fevers of the coast. In November, however,

Bishop Steere, who wished to decide on the site for a station, was able to start for the interior with the Zanzibar porters. He found that the settlements of the coast-men terminated at Ching'ong'o ten or twelve miles inland from Lindy. Passing through dense forests he discovered Lake Lutamba, five miles long and two to three miles wide, surrounded with wooded hills. Nine days of travel thence were through the villages of the Wa-Mwera, which lie along a fine range of hills with many spurs and ridges. Beyond he entered on uninhabited forest, level and wet, emerging afterwards upon a belt of hills and masses of granite rock near the Rovuma river. The Rovuma was reached at the village of the chief Makochero, of the Makoa tribe, who had crossed the river to this place from his former settlement, which Livingstone visited in 1866. The country here is subject to raids of the Mavitis and Gwangwaras. From Makochero's the Rovuma was crossed by fording, its waters being at their lowest stage, and only knee deep, the channel full of sandbanks and reedy islets. The country thence to where the Luatize river was crossed, and onward to Mataka's town of Mwembe, lost its level character and rose in long swelling ranges and sharp ridges with trees unlike those of the Mwera forest. The approach to Mataka's town is well marked by a mountain called Saninga, and this place, which Livingstone reckoned at a thousand houses, was reached in the beginning of December. After a fortnight's stay here Bishop Steere returned to the coast by a somewhat different route, recrossing the Rovuma at a point where it flows in a wider channel, reminding one in breadth and current of the Thames at Westminster. The whole route, excepting a part of the Mwera hills, would need but little clearing to make it easy for a waggon. From the barometer readings taken by the traveller, it would appear that the Mwera hills rise to somewhat over 2,000 feet above the sea. The valley of the Rovuma is again low-lying; but the country beyond ascends very considerably to Mataka's town, which Livingstone estimated to be 2,700 feet in elevation, but which appears from Bishop Steere's observations to be much higher. A great part of the route is through perfectly new country, between the lines opened up by the unfortunate explorer Roscher, and Von der Decken, in 1859 and 1860, and Livingstone's journeys along the Rovuma. In speaking of the slave traffic, which is perhaps more active in the Nyassa country than anywhere else in East Africa, Bishop Steere remarks that the only remedy is the abolition of slavery on the coast, and this he maintains the English Government could easily procure. He recommends that all present slaves should be held indebted to their masters in a sum equal to their market value, to be paid in labour or money, as the two may agree, and that in future all brought to the coast should be *ipso facto* free.

In the review of the expeditions of the Russian Geographical Society during the past year, the first on the list is that undertaken for the purpose of levelling across Siberia, to correct the barometrical observations for altitude in different parts of Northern Asia. The committee appointed to consider this scheme reported favourably on Colonel Tillo's proposal, to make use of the method recently applied with satisfactory results in Switzerland, which combined accuracy with rapidity; and this was finally determined on. The line was drawn from a station in the territory of the Orenburg Cossacks, the easternmost in the great trigonometrical survey, to Irkutsk, a distance of 2,000 miles. This was divided into five sections, to each of which a separate surveyor was appointed. The work was begun last summer, and will be concluded this year, when the result will be published. Before leaving Siberia we should mention another geographical enterprise of some importance, to which attention has been already called. The Olonek expedition has made further progress during the past year, observations having been continued by Chekan-

offsky to the mouth of the Olonek River (in the frozen ocean west of the Lena Archipelago), a region abounding in extensive tundras, or moss-bogs, visited by numbers of wild fowl, of which, according to latest accounts, a good collection has been made. Chekanoffsky, accompanied by only one assistant to prepare the skins, started from Irkutsk last May, and descended the Lena by boat, returning only late in December. Hence no details have yet been received, but from a telegram received from the explorer himself, it appears that he has been perfectly successful, and it may be confidently asserted that the survey of the Olonek, which in 1874 had advanced as far as the 70th parallel, is now completed. Dorandt's meteorological observations at Nukus, and at Petro-Alexandroffsk, on the lower Amu-daria, begun in 1874, have been, and are still, continued at each of the above-named stations. Dorandt himself has returned to St. Petersburg, and is now preparing the mass of materials collected by him for publication.

THE *Geographical Magazine* for April has a most timely article on the Russian campaign and annexation of Khokand, by Professor Vambéry, who is one of the highest authorities on all subjects relating to Turkestan. He is of opinion that Khokand, the poorest of the Khanates as regards population and soil, will prove a very heavy burden on the Russian exchequer, and that in the warlike Kipchaks and Kara-Kirghiz the Russians have met foes who will give much trouble in the future. "The Russians will now learn that they, too, have vulnerable points, not only in Europe, but also in Asia, and that the time for self-control and moderation has finally come." The paper is illustrated by a large scale-map of Ferghana.

PETERMANN'S *Mittheilungen* for this month gives a very useful map of the distribution of the sedimentary formations of Europe. It has been compiled by H. Habenicht, and he has used André Dumont's geological map, published twenty years ago on a large scale, as the basis of the western portion; Murchison and Helmersen have been relied on for Russia and eastern Europe; for Austria the surveys of the Imperial Geological Institute have been used, and for Turkey and Asia Minor the work of Hochstetter and Tschietef. The geological features are laid down on the fine orographic map of Europe from Stieler's Hand Atlas. Lieutenant Weyprecht continues his "Pictures from the far North" in a lively sketch of his experiences of the nature of ice pressure and pack. The description of Colonel Prejevalsky's journey of 1870-73 is also continued, giving an account of the interesting country of the Ordos shut in by the Hoang Ho, and of the journey through the sandy wastes of the Ala Shan to the plateau of southern Kan-su, which concealed a mountain region of perfectly new character with summits reaching the snow-line, dense woods, damp climate and abundant animal life, in strong contrast to the desert at its base. We believe that the English edition of Colonel Prejevalsky's important work is now ready for publication.

WE have to acknowledge the receipt of the *Annual Report upon the Geographical Explorations and Surveys West of the One Hundredth Meridian*, in California, Nevada, Nebraska, Utah, Arizona, Colorado, New Mexico, Wyoming, and Montana, by Lieut. George M. Wheeler, describing the operations of the staff of engineers and specialists under his command during the year ending in June, 1875. These reports are very mines of wealth of information, not only on the topography of the Western States of North America, but, as the result of the excellent plan of attaching men of science to the surveying parties, on the meteorology, geology, botany, and natural history of the regions explored. Beside Lieut. Wheeler's more specially geographical report on the progress of the surveys, there are appended to this a number of papers of

very high value: such as Mr. Cope's geological and palaeontological description of the north-west of New Mexico; Dr. Loew's report on the mineralogy of portions of Colorado and New Mexico; a paper on the botany and climatology of New Mexico and Arizona, by Dr. Rothrock; Mr. Henshaw's notes on the ornithology of the regions traversed; and a report on the comparative philology of the Pueblo languages of New Mexico, by Mr. Gatschet. The report is enlivened by very numerous illustrations from sketches and photographs.

THE Belgian Minister for Instruction, M. Malou, has defrayed the cost of bringing out a very interesting work on the "Sphère terrestre et sphère céleste de Gérard Mercator de Rupelmonde," which has been arranged by Dr. J. van Raemdonck, who also supplies, in the form of a separate brochure, a history of the life and labours of the great geographer. The work, of which only a limited number of copies intended solely for private distribution have been struck off, consists of lithographed photographic representations of the original printed slips used in the construction of Mercator's globes, and copied from the unique specimen preserved in the Royal Library at Brussels. Of the globes themselves there is not one still extant as far as is known.

#### THE ROYAL TITLE.

At the present time, when so much public attention is directed to the intended alteration in Her Majesty's style and title, a brief account of the various changes in the sovereign's designation that have been made in previous reigns may be not unacceptable. Beginning at the Conquest, we find that William I.'s Great Seal bore two inscriptions, each of which was a Latin hexameter, setting forth his English and Norman titles. On one side was "Hoc Normannorum Willelmum nosce Patronum," and on the other, "Hoc Anglis Regem Signo Fatearis Eundem." These verses are translated by Sandford thus:—

"This Sign doth William, Normans Patron show,  
By this the English him their King do know."

William II.'s seal had "Willelmus Dei Gratia Rex Anglorum" on one side, and "Willelmus Dei Gratia Dux Normannorum" on the other. Whatever may be thought of his right to the first of these two titles, he had no claim to the second, except such as could be derived from the mortgage which he held of his brother's dominions. Henry I. and Stephen continued to use the same titles. In written documents these kings, and also Henry II. in the early part of his reign, used the style "Rex Angliae," or "Rex Anglorum," together with inferior continental titles. The inscription on one side of Henry II.'s seal was "Henricus Dei Gratia Rex Anglorum"; that on the other side was "Henricus Dux Normannorum et Aquitanorum, et Comes Andegavorum." After the conquest of Ireland in 1171 Henry styled himself, in writing, "Henricus Dei Gratia Rex Angliae, Dominus Hiberniae," and so on; but he made no alteration in his seal. Richard I. imitated his father both in his seal and in his written style. John made the two agree by putting on his seal "Johannes Dei Gratia Rex Anglie Dominus Hibernie" on one side, and "Johannes Dux Normannie et Aquitanie Comes Andegavie" on the other. Henry III. at first did the same; but after 1259, when he resigned his claims to Normandy, &c., he altered his seal so that both sides bore the inscription "Henricus Dei Gratia Rex Anglie Dominus Hibernie Dux Aquitanie." Edward I. and Edward II. made no change. Neither did Edward III. for some time; but, when he began to assert his claim to the crown of France, he added the French title to his previous designation. The inscription on his seal then ran thus: "Edwardus Dei Gratia Rex Francie et Anglie et Dominus Hibernie." It will be noticed that France was here put before England; but, in written docu-

ments, Edward was more complimentary to his English subjects, and styled himself "Edwardus Dei Gratia Rex Angliae et Francie et Dominus Hibernie." This title of "King of France," having once been adopted, was retained by every succeeding English sovereign until 1801, when, as we shall see, it was silently dropped. Richard II. and Henry IV. made no change in the royal title. As far as the Great Seal was concerned, the only alteration introduced by Henry V. was the transposition of England and France in the inscription, which then ran "Henricus dei gratia rex Anglie et Francie et dominus Hibernie;" but after the treaty of Troyes in 1420 he wrote himself "Henry, by the Grace of God, King of England, Heir and Regent of France, and Lord of Ireland." Henry VI., the only English monarch that ever was King of France in more than name, made a curious change, the inscription on his seal being "Henricus Dei Gratia Francorum et Anglie Rex." Edward IV. returned to the style of "Rex Anglie et Francie et dominus Hibernie," which form of the royal title was preserved until the reign of Henry VIII. In 1521 the words "Fidei Defensor" were added in virtue of the Pope's grant, and Henry's seal then bore the legend "Henricus VIII. Anglie et Francie Rex, Fidei Defensor, et Dominus Hibernie." This seems to have been done without the authority of Parliament. In the summer of 1541 the Irish Parliament passed "An Act that the King of England, his heirs and successors, be Kings of Ireland," though Henry declared that such an Act was in no way necessary, since he had the right to alter his own title as he pleased. Nevertheless, he deemed it advisable to obtain the sanction of the English Parliament to this alteration; for, though in January, 1541-2, he issued a proclamation declaring his style to be "Henry, by the grace of God, King of England, France and Ireland, Defender of the Faith, and of the Church of England and also of Ireland in earth supreme Head," yet in 1543-4 an Act (35 Hen. VIII. c. 3) was passed for ratifying that proclamation. No change was made under Edward VI., but in the first year of Mary's reign an Act was passed for repealing those Acts of Henry's Parliaments which abrogated the Pope's authority in this realm, and among them the above statute relating to the King's style. Before her marriage the inscription on Mary's seal was "Maria D. G. Anglie Francie et Hibernie Regina, ejus Nominis prima, Fidei Defensor." After her marriage it ran thus:—"Philippus et Maria D. G. Rex et Regina Anglie, Hispaniarum, Francie, utriusque Sicilie, Jerusalem, et Hibernie, Fidei Defensores;" and on the other side of the seal, "Archiduces Austrie, Duces Burgundie, Mediolani et Brabantie, Comites Haspurgi Flandrie et Tirolis." The Act 1 Eliz. c. 1 restored the operation of most of those statutes of Henry VIII. which had been repealed in Mary's reign, but the Act 35 Hen. VIII. c. 3 was expressly excepted. Elizabeth's seal described her as "Elizabetha Dei Gratia Anglie Francie et Hibernie Regina Fidei Defensor." James I., after his accession to the English throne, was very anxious to have the two countries of which he was King thoroughly united; but his Parliament differed from him, and rejected his proposal for a legislative union between England and Scotland. So James took the matter into his own hands, as far as he felt himself able to do so, and in October, 1604, issued a proclamation declaring his style to be "King of Great Britain, France and Ireland, Defender of the Faith, &c." But, seeing that the expression "Great Britain" was an innovation that had not received any Parliamentary sanction, the proclamation contained a proviso that its operation should not extend to legal proceedings or instruments "until further order be taken in that behalf." Hence the inscription on the Great Seal was "Jacobus, Dei Gratia, Angliae, Scotiae, Francie et Hibernie Rex Fidei Defensor." James had another seal for Scotland, on which that country was named before England. He also

issued a second proclamation, which ordered that the new coinage should have on it "Ja. D. G. Mag. Brit. F. & H. Rex," a previous coinage having borne "Jac. D. G. Ang. Sco. Fran. et Hib. Rex." The inscription on Charles I.'s seal was the same as that on his father's until 1640, when a new seal was made, with the legend "Carolus Dei Gratia Magnae Britanniae Franciae et Hiberniae Rex Fidei Defensor." To this style Charles II. adhered, and the only change introduced by James II. was the addition of an "&c." at the end of the title, though what that "&c." meant it is difficult to say. But, though the sovereign's description on the Great Seal thus remained unchanged for half a century, in written documents the former style of "Angliae Scotiae Franciae et Hiberniae Rex" was still frequently used. After the Revolution the name of Scotland was for some time omitted from the Great Seal altogether. The way in which this happened was as follows:—After William and Mary had been declared to be King and Queen of England by the English Convention, and before the meeting of the Scotch Estates, the seal was made, and, in accordance with the existing facts, the inscription on it was "Gulielmus III. et Maria II. Dei Gra. Ang. Fra. et Hib. Rex et Regina Fidei Defensores, &c." Soon afterwards William and Mary were called to the throne of Scotland, but no new seal was made until the Queen's death, when the inscription was altered to "Gulielmus III. D. Gra. Mag. Bri. Fra. et Hib. Rex Fidei Defensor, &c." William wrote himself "King of England, Scotland, France, and Ireland," and so, *mutato mutando*, did Anne, although her seal was the same as her predecessor's, until the legislative union with Scotland in 1707, after which she adopted the new style in written documents. No further alteration was introduced until the union with Ireland in 1801, when the title now in use was promulgated by a royal proclamation issued in accordance with the provisions of the Act of Union. The change then made in the English title was threefold. First, "France" was omitted. Ever since 1558, when, by the loss of Calais, England was deprived of the last remnant of her dominion in France, the retention of the title of King of France by the sovereigns of this country had been a meaningless pretension which was worse than useless on account of the embarrassment which it caused in negotiations with France. It was, therefore, silently got rid of. Secondly, and principally, "the United Kingdom of Great Britain and Ireland" was substituted for "Great Britain and Ireland." And lastly, that curious little "&c." (which had often been translated into the still more curious expression "and so forth," as, for instance, "George the Third, by the Grace of God, of Great Britain, France, and Ireland, King, Defender of the Faith, and so forth") was dropped. The Latin title was declared to be "Georgius Tertius, Dei Gratia, Britanniarum Rex, Fidei Defensor," which style has ever since continued to be used on the Great Seal and the coinage. Whether a new Great Seal will now have to be made remains to be seen.

A. HARRISON.

#### SELECTED BOOKS.

##### General Literature and Art.

- FECHNER, G. Th. Vorschule der Aesthetik. 1 Thl. Leipzig: Breitkopf u. Härtel. 5 M. 50 pf.  
FERGUSON, J. History of Indian and Eastern Architecture. Murray. 42s.  
FIRMIN DIDOT, Ambroise. Les Drevet (Pierre, Pierre-Imbert et Claude). Paris: Firmin Didot. 10 fr.  
GRANT DUFF, M. E. Notes of an Indian Journey. Macmillan. 10s. 6d.  
LAVELEYE EMILE DE. L'avenir religieux des peuples civilisés. Sandoz et Fischbacher. 75c.  
LEBÈGUE J. ALBERT. Recherches sur Délors. Paris: Thorin. 7 fr. 50 c.

##### History.

- CASTELLAR, E. Estudios históricos sobre la edad-media, y otros fragmentos. Paris: Schmitz. 3 fr.  
CHANTELAUZE, M. R. Marie Stuart, son procès et son exécution d'après le journal inédit de Bonroigson son médecin, la correspondance d'Amvay Paullet son geôlier, et autres documents nouveaux. Paris: Plon. 8 fr.

- DE LOS RIOS, Amador. Historia social, política y religiosa de los Judios de España y Portugal. 3 vols. Paris: Schmitz. 80 fr.
- DOWELL, S. Sketch of the History of the Taxes in England. Vol. I. Longmans. 10s. 6d.
- INSCRIPTIONES BRITANNIARUM CHRISTIANARUM. Ed. Aemil. Hübner. Berlin: Reimer. 14 M.

## Physical Science.

- BOITEAU, M. P. Le phylloxera ailé et sa descendance. Paris: Guehin. 1 fr. 50 c.
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## CORRESPONDENCE.

## ASSYRIAN DISCOVERIES—THE BLACK RACE IN THE CREATION LEGENDS.

British Museum: March 29.

In the newly discovered Creation Legends we find the mention of two races of human beings on the earth: the dark race and the light race, the *admu* and the *sarku*.

The dark race are mentioned in the tablet containing the account of the fall, lines 17-18 reading:—"May he establish and may his will and not fail (18) in the mouth of the black race (*zalmat kakkadi*) whom his hands have made."

As the reading of this phrase, "*zalmat kakkadi*," has been questioned by some of the Assyriologists, I have collected together several examples of the mention of the black race in other Assyrian texts.

In the legend of the first Sargon (Sargon of Agane) we find the words:—"nisi . sak - mi ga a - bil"—the men of the dark races I ruled over.—*W. A. I. III. 4, 5.*

In the legends of Lubara, the god of pestilence, we find him giving orders to destroy the "men of the dark race," or "*nisi - zalmat kakkadi*," who are here evidently the "*admi*," whose sins are punished by the pestilence.

Again, in a curious bilingual hymn to the god Merodach (*W. A. I. 20, 1*), we meet with the following passage as a title of Marduk:—

"Amilutu - nisi - zalmat kakkadu  
sienata - napisti mala suma naba ina matbasa."  
"Among mankind (even) the men of the black race, the supporter of all life whose name is proclaimed on earth."

Here, where the Assyrian has "*zalmat kakkadi*," the Accadian has "*un sak - mi - ga*"—un meaning people; *sak*=head; *miga*, the adjective for black. *Mi* is explained in Assyrian by "*zalmu*"=Heb. צלם = shade, and "*musu*," night.

In the Cutha tablet, which is the earliest of all the legends of the Creation, we do not meet with any mention of the "*zalmat kakkadi*," but we have a curious use of two different words for men which are frequently placed in apposition to one another, as though indicating different races. In one place we read: Men (*zabi*) with bodies of birds of the field; human beings (*amiluti*) with the faces of ravens (*aribi*).

In one of the Syllabaries we find the ideograph for corpse, "*pagru*," Heb. נֶפֶשׁ, accompanied by the signs for black and rendered in the Assyrian by "*adamatu*," an abstract form of *adam*, Heb. אָדָם; and in the later inscriptions we find *admu* used for men, in place of the ordinary word *nisu*. Again we find this same sign accompanied by the ideograph of "white" and rendered by the Assyrian *sarku*—a word meaning light, though hardly in sense of white.

In a curious tablet containing the address to primitive man he is told to "be strong in the uprightness of the *admi* or mankind" *par excellence*.

\* The Chinese before the time of Confucius called themselves "ly ming," or "the black-haired."

In one of the Targums there is a curious mention of men being created black, white, and red; in this case the red may be the *sarku* of the texts. Another curious feature in these Creation Legends is the occurrence of the serpent, or dragon, both as the tempter and as the enemy of the god Marduk. In the Creation Legends this serpent is called the *Kir. Kir. liamat*, or the dragon (?) of the sea, but is evidently the same as the serpent spoken of in a hymn in praise of the weapons of Marduk (*W. A. I. II. 19*); here he is called "the great serpent of seven heads;" and again in another place, "the black serpent," and the "evil serpent," and "the serpent of night"—"*zir musi*."

The serpent here evidently represents the darkness shrouding the earth, as a serpent coils round an object; and the victory of Marduk and the destruction of the serpent appear to me to represent the defeat of the powers of night by the rising sun.

W. ST. C. BOSCAWEN.

## HAYDON'S CORRESPONDENCE.

April 2, 1876.

I have seen in your paper of yesterday the letter of Mr. F. W. Haydon, and must begin my rejoinder by assuring that gentleman that I have no wish to say anything to offend or irritate him—quite the contrary.

My original statement was this:—"The Italian letters from Canova are fearfully and inexcusably misprinted." Mr. Haydon seems to disbelieve that. He says that the letters "are literally transcribed from the originals," and "passages that it was impossible to decipher have been left out." Now what I affirm is that the printed letters exhibit blunders which must be mistranscripts or misprints, not true reproduction of accurate transcripts: not having seen the originals, I do not know what the corrections should be, but I can, from internal evidence, guess sometimes. At p. 293, "pene" should clearly be "pure;" 321, "certe è" should be "certo è;" "gagno" should be "gaggio;" 322, "antiquasi ed erudite" should be "antiquari ed eruditi;" "poi di dubbio" should be "for di dubbio;" "quasi direi" should be "quasi direi;" "prendere" should be "prendere;" "mentre per fatto" should be "mentre fu fatto;" "salere" should be "valere;" "Cuo bapti" should be "ciò basti;" "della una Venere" should be "della mia Venere;" "Mi prego essere" should be "mi prego essere;" 323, "Rauchese" should (I doubt not) be "Marchese;" "dall'altra di mi. Ella conosca" should be (apparently) "dall'altra di cui ella conoscea." "S'ella mal asperade giusta e mi sarà molto caro ch'ella lo intenghi" is absolute gibberish. A friend suggests to me that it ought to be—"S'ella vuol accettare questa, mi sarà molto caro ch'ella la ritenghi;" and I suppose this is correct; or possibly (instead of the central words), "accettarla, qui stà, e mi." "Fatto" should be "sotto." I am sure that any person who is even a little conversant with Italian will perceive that the mistakes here cited are often very gross ones, turning sense into mere nonsense. There are several others that I leave unmentioned; some of them rather more venial than most of these, others as bad as the worst, but difficult to deal with here. One passage relates to a deeply arcane personage, a non-Italian member of the Academy of St. Luke, "Prep. Con. Nept.," who might seem to be nothing short of Consul Neptune, unless it be Neoptolemus. I suspect that Mr. Haydon, on re-inspecting Canova's letter, would discover this to be the comparatively prosaic "Pres. Cav. West," otherwise Sir Benjamin West, P.R.A. The simple fact is, either (and this I believe) that the transcriber of the letters knew next to nothing about Italian, or that the printer has spoiled the transcriber's work, and has been left unchecked.

Mr. Haydon also demurs to my remark regarding the various items which make up the so-called "Table-talk" of his father, viz.: "the great majority (so far as we observe) being reproduced

from his journals and other records, as published in Mr. Tom Taylor's volumes." I must adhere to this remark, always with its reservation, "so far as we observe." Mr. Taylor's volumes have been familiar to me ever since their first appearance; and about three months ago, when I was preparing to review Mr. F. W. Haydon's work, I again looked through the Taylor volumes—in fact read a large proportion of them time after time, for the book is one that a reader can hardly lay down. Having the contents of the Taylor book thus fresh in my mind, I recognised in the "Table-talk" a great number of items which I had just been reading in that book, and I could at the time have referred to volume and page in confirmation. I find, however, that at this distance of date, and in view of the wholly unclassified agglomeration of the "Table-talk," I cannot now do so, with any due regard to time and trouble involved; so I leave my qualified statement, and Mr. Haydon's confutation of it, without further debate.

W. M. ROSSETTI.

## "WILLELMUS FILIUS ALDELMI."

April 3, 1876.

Whether Canon Robertson does well to be angry does not greatly concern anyone but himself. But he has certainly shown that, of the two alternatives suggested in the notice of his edition of *William of Canterbury* in the *Saturday Review*, the one which acquits himself of all blame is the right one. Perhaps he is less successful in showing that that notice contains any "strange blunder."

"Willelmus filius Aldelmi" constantly occurs by that name in the historians of Henry II. Unless some distinct evidence can be brought to the contrary, no one who knows the history of the time would doubt that he was one of that numerous class who, though bearing Norman names, were the sons of fathers bearing English names. "Willelmus filius Aldelmi" is parallel to "Robertus filius Godwini," and a crowd of others. It is certain indeed that in the *Pipe Roll of Richard I.*, where his name always appears in an abbreviated shape, he is once "Willelmus filius Aldeli." But the corruption of English names is so common, and the confusion between the endings "mus" and "inus" is so specially common, that this really does not at all set aside the probability, amounting pretty well to certainty, that "Willelmus filius Aldelmi" was, what his name would imply, "William son of Ealdhelm." In Mr. Robertson's text he appeared as "*filius Aldelinae*," and the comment of the review was that "either Mr. Robertson or the writer of his manuscript has wiped out a small piece of witness to the fusion" of Norman and English. As Mr. Robertson assures us that it is "Aldeline" in the manuscript, it is plain that it is the scribe and not Mr. Robertson who is in fault.

But Mr. Robertson says that William could not be a man of English descent, because he was descended from Robert Count of Mortain. But he brings no proof of any such descent; and, having first positively asserted it, he presently throws doubt on his own statement by saying that the "links between Robert of Mortain and William are not distinctly traceable." A pedigree whose links cannot be traced is not good for much. History mentions no sons of Count Robert, except that Count William who was imprisoned and, according to some accounts, blinded by Henry I.; nor have I ever come across any mention of any son of Count William. No such persons appear in the chronicles of the time, nor is there any reference to them in Dugdale's *Baronage*. Mr. Foss, whom Mr. Robertson quotes, seems quite uncertain about the matter. Mr. Robertson himself adds, "Perhaps the key to this difference may be found in the introduction of the female name, denoting some irregularity in the pedigree." I have no notion what this means. Is it Mr. Robertson's idea that our William was the

son of a daughter of Count William by an unknown father, or what? If this be so, and if the description in his manuscript is the right reading, it is odd that it should have been preserved there only, and that all the historians of the time should have gone wrong. Till Mr. Robertson brings some kind of evidence to support all this, I shall hold that "Willelmus filius Aldelmi" is "William the son of Ealdhelm;" and William the son of Ealdhelm would be a man of undoubted English descent.

The review gave Mr. Robertson the alternative between himself and his scribe. Mr. Robertson will not give the reviewer the alternative between himself and his printer. When Mr. Robertson quotes a passage from the review, he is kind enough to improve the punctuation. If, in the second passage which he quotes, he would have carried his kindness so far as to strike out one comma instead of putting in two, and also to change the word "where" into "when," he would have got the passage as it was originally written. The meaning intended was that to see William son of Ealdhelm, a man of English descent, acting on the king's side against Thomas, a man of Norman descent, was a grand turning about of Thierry's romance, in which Thomas figures as a "Saxon" champion. Mr. Robertson seems to be displeased at the words "Thierry's romance." Yet in times past Mr. Robertson did some service in showing how well on several points Thierry's book deserved that name. If however "Willelmus filius Aldelmi" was not of English descent, there is of course no turning about at all. But before Mr. Robertson can make good his charge of a "strange blunder," he must at least bring some proof of the assertion which he first makes and then himself calls in question.

It is perhaps of more importance to note that when the review does contain a real mistake, Mr. Robertson seems not to have found it out. Mr. Robertson has done good service by showing that, in the story about Hugh of Morville and Ligulf, it was not the wife of the murderer of Thomas but his mother, who brought the false accusation, and who spoke English in addressing her husband. In the review she is carelessly made to speak to her son. The point is of importance, because it carries the fusion of Normans and English back a generation earlier. We have the wife of a man of Norman descent—as to her own descent we have no evidence—speaking to her husband in English, in the days (most likely) of Stephen. And we find a French writer of the time of Henry II. recording this as the natural state of things, and taking English for granted as the "patria lingua" of all concerned. At the risk of being called "contemptuous and unreasonable," it may be allowable to say that, if Mr. Robertson's edition had done more in the way of calling attention to points of this kind and to other points illustrating the history, his work would have been more worthy to rank alongside of the great works which have appeared in the same series. But in point of accuracy as to minute detail there is no fault to be found with Mr. Robertson, nor did the review find any.

THE SATURDAY REVIEWER.

#### THE YENISSEI-OSTIAK AND KOT LANGUAGES.

London: March 27, 1876.

Mr. Taylor denies the non-Altai character of the Yenissei-Ostiak and the Kot, but his denial is accompanied by no proof. He considers the opinion of Schiefner and Castrén, an opinion founded on the grammar and vocabulary of these languages, and generally adopted by modern linguists, as being of no value. It seems to me that in this case an uncorroborated denial by a single author can no more invalidate the opinion of the most competent authorities on the Kot than the statement by some modern authors that the Celtic languages are non-Aryan, or that the Basque and the Finnish are Aryan, can command the serious attention of modern investigators. It is,

then, needless—and in that I fully agree with Mr. Taylor, although in a different sense—to enter into a lengthy discussion. Mr. Taylor quotes the Finnish words *ukko* and *akka*, and the Mandshu *amcha* and *emche*, *chacha* and *cheche*, as instances of gender marked by vocalic change in some of the Altaic languages. I suppose, however, that he is aware that similar words in Altaic are quite exceptional, very rare, and irregular. In fact, they show no more than the Altaic are gender-languages, than *mecum*, *nobiscum*, *paterque*, *petatve*, &c., show the Latin to be an agglutinative one. In the Kot, on the contrary, the masculine gender is frequently and regularly marked by a final *u*, and the feminine by a final *a*, exactly as it happens in the Asturian of Spain, in the Sicilian, and other Italian dialects, &c. So *inu* and *ina* in the Kot, meaning *hic* and *haec*, are represented in Sicilian by *chistu* and *chista*.

I have never supposed, as Mr. Taylor gratuitously asserts, that the existence or non-existence of gender is, by itself, an absolute and infallible criterion of the affinities of language. Nothing of the sort in my note at p. 242 of the ACADEMY shows that this exaggerated opinion belongs to me. That the Kot, a non-Aryan and non-Semitic language, possesses only the natural gender, although often regularly inflected according to the grammatical one of some Aryan dialects, I have not denied; nor have I ever pretended that an Aryan language, under any circumstances whatever, may not lose the grammatical gender to such an extent as to simulate, in this respect, the languages which are neither Aryan nor Semitic, and among which the Altaic, the Yenissei-Ostiak with the Kot, the Eastern Caucasian, the Western Caucasian, the Dravidian, the Basque, and perhaps the Etruscan, &c., constitute as many independent divisions. In fact, only superficial observers make no distinction between that kind of absence of grammatical gender due to a comparatively modern decay, as is observable in Persian and generally in English—languages whose direct ancestors are well provided with it—and that other kind of absence of grammatical gender which no linguist has been able as yet to prove to be the result of a modern linguistic corruption.

L.-L. BONAPARTE.

#### THE FULLER EPIGRAMS.

Park View, Blackburn: March 25, 1876.

Mr. Bailey makes his case worse and worse. To begin with, he conveniently forgets to acknowledge in his communication in the ACADEMY of this date, that in his former, of 4th inst., he did pronounce the Fuller Epigrams to be in the handwriting neither of Crashaw nor of Fuller, on his simple *dictum*. Next, enforced to condescend to give authority just as any ordinary mortal, he parades the previously-printed admission-entry of Crashaw to Peter-house—and lo! it proves to be no more Crashaw's handwriting than Mr. Bailey's own. I have to state that:—(1). The handwriting throughout is the same—i. e., the subscription is the same with the body of the record. (2). That *admissus fuit (meo judicio)* indicates that it is a record of the fact, and not the formally signed act of Crashaw—as the reader can see for himself. (3). That the photograph recalls a very frequently found handwriting in the Cambridge MSS., and, unless I am at fault, in the MS. of Herbert's "Temple," in the Bodleian—probably that of Herbert's and Crashaw's friend, Bishop Laney. So much for the worth of Mr. Bailey's disproof of the Crashaw handwriting in the Fuller Epigrams. But further—I must repeat that, while not a scrap of the poet's handwriting is known whereby to determine the matter absolutely, all the probabilities are that, found as these epigrams are in proof-sheets of his own poems, the holograph is Crashaw's. Of course, even if it were shown that the handwriting is not Crashaw's, the really contemporary authority of the heading—"by Mr. Tho. Fuller"—would be left untouched.

It would be cruel to grudge Mr. Bailey his triumph over my inadvertent miscalculation as to Quarles, if one must smile at the three lines of authorities for so recondite a matter. But sixteen years remain between 1644 and 1660, and that places the scribe a full generation later than Quarles, and renders the use of "contemporary" inexact. Mr. Bailey gratuitously brings in Fuller's birth and death dates, as if they were in question.

Since my communication of 4th inst. (published on 10th inst.) I have been favoured with the MS. in debate. I have examined it with care. The extracts—exclusive of the epigrams—are assigned to their respective authors and books. With reference to Quarles, Mr. Bailey omitted to mention that on the cover of the MS. in the list of books used, are these:—"Quarles Enchyridion, His Divine Fancies." Now most assuredly the Epigrams belong to neither of these, and to none of Quarles's books. Is the explanation, then, this: That the Scribe being familiar with the epigrams and epigram-like verse of Quarles's "Divine Fancies," and having somehow got hold of these other epigrams—in MS. not printed—jumped to the conclusion that they were by "the same hand," and so of his own notion wrote Quarles beside each? It is to be noted that whereas in his other extracts he gives book and place, &c., he gives none in the epigrams. However the thing be explained, and while it is a matter of moonshine whether Fuller or Quarles be the author, I continue to hold to the Fuller authorship of the fifty-two epigrams of the Crashaw proof-sheet volume—(1) Because of its express ascription of them to Fuller; (2) Because of its genuine, not fanciful, contemporary authority; (3) Because Fuller's whole manner and substance are in them; (4) Because not one occurs in all Quarles's books or booklets.

I may hereafter have something more to say on this MS. in reprinting my collection of Fuller's Poems. Meanwhile, let me hope that some of the epigrams printed by Mr. Bailey in the ACADEMY of 4th inst. will be traced to "printed books." I for one feel pretty well satisfied none of the fifty-two Fuller ones ever will be.

ALEXANDER B. GROBART.

#### THE SIN-EATER.

A reference to the *Mountain Decameron*, Vol. III., pp. 232-6, does not at all satisfy me that its author meant the sketch of the last sin-eater of Wales there given, for a fancy sketch. His own words run: "A gentleman who lived a little before the time of this dark superstition becoming obsolete gives us this brief account of what is believed to have been the last sin-eater of Wales." Surely they are inconsistent with the theory that the night-adventure in Cardiganshire is a fiction grounded on Aubrey's text. I am not at all sure that this is a false scent.

THE AUTHOR OF "WELSH LEGENDS, &c.,"  
IN *Blackwood*.

[We cannot return to this subject.—ED.]

PROFESSOR SIDNEY COLVIN telegraphs to us from Corfu that he is about to send us a series of letters on the excavations proceeding on the site of Olympia. Mr. Colvin will return to England in Easter week.

THE Royal Academy of Sciences at Naples has given out a prize essay, the competition for which stands open to persons of all nations. The subject is "The Alexandrian Philosophy according to Proclus," and the essay, which may be composed in Italian, Latin, or French, is to be presented to the Secretary of the Academy on or before June 3, 1877. The value of the prize is 600 lire.

## APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 9.—Physical Society, 3 P.M.  
Crystal Palace Concert, 3 P.M.  
Last Saturday Popular Concert, St. James's Hall, 3 P.M.  
Last Alexandra Palace Saturday Concert, 3.15 P.M.  
Botanic, 3.45 P.M.  
MONDAY, April 10.—Institute of British Architects, 8 P.M.  
Last Monday Popular Concert, 8 P.M.  
Medical, 8.30 P.M.  
Geographical: Lieutenant Cameron, 8.30 P.M.  
TUESDAY, April 11.—Anthropological Institute, 8 P.M.  
Photographic, 8 P.M. Civil Engineers, 8 P.M.  
Medical and Chirurgical, 8.30 P.M.  
WEDNESDAY, April 12.—Royal Literary Fund, 3 P.M.  
Graphic, 8 P.M.  
THURSDAY, April 13.—Historical Society, 8 P.M.: "The Historical Development of Idealism and Realism," by G. Zerff; "The Holy Sepulchre," by Captain Warren, R.E.  
Mr. Coenen's Third Concert, St. George's Hall, 8 P.M.  
GOOD FRIDAY.

## SCIENCE.

## PHYSICAL SCIENCE.

*Science Primers.*—Botany. By J. D. Hooker, C.B., P.R.S. (London: Macmillan.)

To review or criticise a work by the President of the Royal Society is no light task, and I undertake it with all diffidence; but as one of those who have been long looking forward to the appearance of this book, as a help to them, and as a guide in their teaching of Botany to young people, I write with a feeling of disappointment, and yet of admiration. For I believe that the book will be of very great use to teachers, but of very little use to young beginners. The matter is excellent, but I cannot help thinking that Dr. Hooker begins at the wrong end.

Perhaps it may be a question for what kind of learner the Primer is intended. I fear that it is intended for those who have already mastered the elements of Chemistry and Physics—is not this the wrong order in which to place them?—and not for those who know absolutely nothing of any science. And this is the more to be regretted that, of all sciences, Botany seems to be the one which calls forth earliest those habits of observation on which all the sciences are dependent, the one in which it is most easy to interest very young persons, the one which it seems most easy to teach in a very simple way. And to teach Botany to children, to interest them in it, to train them to observe carefully, and accurately to note what they see, should we not begin with what is most obvious, most beautiful, most interesting to them—with the flower? Then, proceeding from the known to the unknown, we may explain to them something of the tissues of plants, of the growth of cells, of the food of plants; considering these, however, as parts of a course in higher Botany more than as the milk on which to feed young beginners, just as we give a puppy now and then a hard bone on which to exercise his teeth. I think, too, that De Jussieu's classification can be, at least in part, taught to young children. The differences between Thalaminiflorae and Corolliflorae or Calyciflorae, are in most cases very easily mastered, and of the Monochlamydeae they can generally get a good idea. Surely all the excellent matter in Sections XII. to XVII. might have been utilised in this direction; while Section XXV., which deals with classification, is confessedly too difficult for a beginner. While it deals with classification, it says nothing about classes.

It is true that Section XII. does give a kind of classification, but it is one which brings together the buttercup and the

bramble, the pea and the primrose, the dock and the daphne, the willow and the wheat. But this is clearly an artificial arrangement, and one which Dr. Hooker would be the last to wish his pupils to adopt. But it would be very difficult to teach children that it is artificial—they would, I am sure, always be wanting to arrange their collections on this plan, it would be next to impossible to wean them from it.

But this Primer will be of very great use to many as a kind of dictionary or glossary; the many excellent illustrations will supplement the rougher diagrams on the black board, and the interesting subjects treated of in the more difficult sections will, let us hope, stimulate the more keen and eager to master the many hard words in which they do too much abound. The author of the *Flora Antarctica*, of the *Himalayan Journals*, and of the *Genera Plantarum*, though the son-in-law of Prof. Henslow, has not apparently mastered the difficult problem of how to teach his own science easily yet accurately.

Is it being too critical to point out that on page 48 the carpels of the buttercup are said to have a style, while in the schedule on page 111 it is said—correctly—to be wanting? Should not "cocoa-nut oil," on page 17, be either "coco-nut oil" or "cocoa oil"? Why should the *Betulaceae*, p. 110, be classed among Monocotyledons? And with reference to the age at which seeds will germinate, is it not true that those of a species of *Gnaphalium*, now called *G. Pompeianum*, different from any species of this genus now found near Naples, germinated after being hidden in the ground since the year 79? G. H. WOLLASTON.

## SCIENCE NOTES.

## PHYSICS.

*Replacement of Metals in a Voltaic Cell.*—In a paper read before the Royal Society (*Proceedings*, xxiv. 29) Dr. Gladstone and Mr. Tribe have drawn attention to the chemical reactions which take place in a simple voltaic cell, and their bearing on the chemical theory of the cell. A more positive metal displaces a more negative metal from its combinations. Of those metals with which we are acquainted potassium acts most powerfully in this respect, and we should therefore scarcely expect that any other metal could directly replace potassium. Now, in a simple voltaic cell, in which zinc is combined with platinum in dilute hydrochloric acid, the more powerful or electro-positive metal, zinc, displaces the hydrogen which is in combination with chlorine, and the hydrogen makes its appearance against the less powerful or electro-positive platinum. The chemical theory of galvanism supposes that the force originates in the chemical action which takes place between the zinc and the acid; the contact theory supposes that it originates, in some unexplained manner, in the opposite electrical conditions of the two metals induced by their contact. If the chemical theory be the true one, it is evident that a zinc-platinum cell can only become active when the binary liquid contains hydrogen or some metal which is less powerful than zinc. If, for example, we were to employ a potassium salt instead of a hydrogen compound, on the chemical theory no action could take place. Such an action, however, does take place. If an aqueous solution of chloride of potassium be substituted for the hydrochloric acid, the zinc combines with the chlorine and the potassium is set free, in some form, against the platinum. The action is slow; but if mag-

nesium be used instead of zinc, it takes place with sufficient rapidity to be easily observed. Instances are not wanting of the decomposition of one of its own salts by a metal in conjunction with another more electro-negative than itself; e. g., magnesium connected with platinum will decompose a magnesium salt. The bearing of these experiments on the rival theories of voltaic action will be further discussed in a subsequent paper.

*Thermal Effects of Magnetism.*—An interesting and elaborate paper by M. Cazin on the correlation of heat and magnetism is given in the *Annales de Chim. et de Phys.* (December, 1875). It is easy to convert electricity into heat, and heat into electricity and magnetism, but the direct conversion of magnetism into heat is more difficult. The first decisive experiment which showed the production of heat by the disappearance of magnetism is due to MM. Jamin and Roget (*Comptes Rendus*, May 3, 1869). The soft iron of an electro-magnet was placed in the reservoir of a large thermometer, and an intermittent current passed through the magnetising coil. An expansion of the liquid of the thermometer was the consequence. "It is most probable," the authors state, "that during each magnetisation a portion of the electricity passes into the iron, there producing magnetism, and at the moment of demagnetisation this magnetism is transformed into heat." This experiment is repeated by M. Cazin under a variety of modifications, the object of which was to show that the expansion of the liquid was really due to heat communicated to it by the core of the magnet, and not to any alteration of its form. He then gives the method adopted for measuring the absolute quantity of magnetism of the iron core and the distance between its two poles. The experiments, though they show clearly that the heat of the magnetic core is really due to the disappearance of its magnetism, indicate at the same time, in the induction of the core on the bobbin, and in that of the bobbin on itself, causes of thermal effects which must be taken account of in a determination of the magnetic equivalent of heat. The fundamental law deduced from the assemblage of the experiments is the following: The disappearance of magnetism in the core of a straight electro-magnet is accompanied by the production of a quantity of heat,  $Q$ , which is proportional to the distance between the two poles,  $l$ , and to the square of the quantity of temporary magnetism,  $m$ , which the core acquires when the circuit is closed. The product,  $m^2 l$ , is called "magnetic energy." In the third part of the memoir the quantity of heat,  $Q$ , is evaluated in calories, and a first approximate value is given of the magnetical equivalent of heat. This value is 100,000,000 units of magnetic energy, the unit being that of a straight magnet possessing the unit quantity of magnetism and a magnetic moment equal to unity. In this research the unit of length is a *décimètre*, the unit of force the weight of a *décigramme* at Paris, the unit of voltaic current that which disengages a *milligramme* of hydrogen in a second from water.

*The Internal Constitution of Magnets.*—A further communication from M. Jamin on the penetration of magnetism into steel magnets of various composition is given in the *Comptes Rendus* (tom. lxxxi. p. 19). M. Jamin's object in making this last research was to confirm and give precision to his former statements respecting the superficial nature of the magnetism in a hard steel bar when magnetised to saturation, statements in direct opposition to those of MM. Trève and Dumas, which were published in the *Comptes Rendus* and noticed in the ACADEMY. M. Jamin has had prepared for him a series of steel bars, containing increasing proportions of carbon; those most highly carbonised were very hard, were soluble only in *aqua regia*, feebly attracted by an electro-magnet, and feebly magnetised when placed in a coil traversed by a strong current. The results are given of experiments on one such

bar 280<sup>mm</sup> long, 50<sup>mm</sup> broad, and 10<sup>mm</sup> .6 thick. They show, beyond the shadow of a doubt, that for such highly carbonised bars the magnetism resides chiefly on the exterior, disappearing rapidly when the bar is submitted to the action of *aqua regia*. Three-fourths of the imparted magnetism was found to be comprised in a layer 1<sup>mm</sup> .1 in thickness, which enveloped a core 8<sup>mm</sup> .4 thick, containing the remaining one-fourth of the total magnetism. MM. Trève and Durassier had found, adopting the same method of solution, that the magnetism penetrated through the entire mass; a result which, the author of this paper points out, was to be expected, since the commercial steel which was employed is not nearly so highly carbonised as that of M. Jamin, and is a much better conductor of magnetism.

M. Jamin finds that the residual magnetism of the core is a function of the rate at which the solution takes place, of the length of the bar, and a number of other disturbing causes. The experiments bearing on these points will be developed in a future paper.

**Action of Heat on Magnetisation.**—We have another paper on magnetism in the same record (tom. lxxxii. p. 276), by M. L. Favé. This paper is concerned with the loss of magnetism experienced by a magnetic bar when its temperature changes. It is known that the magnetic intensity of a magnet diminishes as the temperature rises, and it has lately been shown (by Jamin) that steel is susceptible of a considerable magnetisation at a temperature at which it loses almost entirely the magnetism which it received when cold. M. Favé has shown (1) that the magnetic intensity of a body remains constant at any temperature, provided that temperature remains constant; (2) that the magnetism diminishes when the temperature changes (whether rising or falling), the diminution being at first slow, but more rapid after a certain time, which depends upon the temperature of magnetisation; (3) the quantity of residual magnetism after cooling increases again when the magnet is heated afresh.

**Gramme's Magneto-Electric Machines.**—M. Tresca has recently made some determinations of the work consumed by Gramme's magneto-electric machines when used for producing the electric light for illuminating purposes. Experiments were made with two machines, the illuminating powers of which were respectively equivalent to 1850 and 300 Carcel burners. The work consumed by the first in terms of burner per second was 0.31 kilogrammetres, by the second 0.69 kilogrammetres; from which it appears that the expenditure of work is relatively much less for a large than for a small machine. The machines worked steadily for an interval sufficiently long for the absence of sensible heating to be relied on. Under the conditions of working of the larger machine, the author states that the consumption of fuel represented only the hundredth part of oil, and the fiftieth of coal-gas, requisite to produce the same illumination. The paper is in the *Comptes Rendus*, lxxxii. p. 299.

PROF. ALFRED MAYER, of the Stevens' Institute of Technology, Hoboken, New Jersey, is engaged on a series of researches with a view to obtaining quantitative results respecting intensities of sounds, sufficiently precise to be embodied in a law. He is obliged to work at night in the quiet of the country when the air is entirely still, and these conditions make him the more cautious, because he feels that it will be extremely difficult to repeat and verify his experiments. To eliminate individual peculiarities he is employing several observers in the same series of experiments. He hopes soon to publish the first part of these researches. We are indebted to Prof. Mayer for a most interesting series of acoustical researches reported in the *Philosophical Magazine*, and briefly abstracted in Ellis's translation of Helmholtz's *Sensations of Tone*, pp. 700 and 800.

One of the most important of these for musical theory—the determination of the law connecting the pitch of a note with the duration of the sensation created by it in the ear—Prof. Mayer is now repeating with a view to eliminate some sources of possible error in his former methods, and he hopes by this means to make his new results perfectly trustworthy and definitive. The following is a rough statement of the results previously obtained as affecting the interval between two "simple" tones which give sensible beats. The first column, headed Notes, gives the leading "partials" of *C*, the lowest note of the violoncello. The next column, headed V. N., gives the number of (double) vibrations which each performs in a second. The next column, headed R. P., gives their relative pitch. The fourth column, headed B. D., gives the "beating distance," or greatest interval above the note in the same line by which any other tone can be sharper than that note in order to produce beats sensible to ordinary ears. These intervals are expressed by the numbers of equal semitones they contain, because equal semitones, being the intervals between any two consecutive notes on the pianoforte, are most readily understood by musicians. The last column, headed M. D., gives on the contrary the intervals of "maximum dissonance," or the intervals, expressed as before, by which the upper note must be sharper than the lower for the resulting beats to produce the most disagreeable effects. Combined with Helmholtz's theory of the composition of musical tones, and the generation of "differential" tones, this table will be found to give a key to the appreciation of the different effects of all consonant intervals and forms of chords as performed in different parts of the scale, which is of the utmost value in musical composition, and to the appreciation of the differences of effect produced under such circumstances by different methods of "temperament" or tuning. The definitive and precise statement of these results is therefore of great importance to the acoustical foundation of musical theory.

Notes.	V. N.	R. P.	B. D.	M. D.
<i>C</i>	64	1	3 $\frac{1}{2}$	1 $\frac{2}{3}$
<i>c</i>	128	2	3	1 $\frac{1}{3}$
<i>g</i>	192	3	3	...
<i>c'</i>	256	4	3	1 $\frac{1}{4}$
<i>e'</i>	320	5	...	...
<i>g'</i>	384	6	2 $\frac{1}{2}$	1
<i>c''</i>	512	8	...	...
<i>d''</i>	576	9	...	...
<i>e''</i>	640	10	2 $\frac{1}{2}$	1
<i>g''</i>	768	12	2 $\frac{1}{3}$	$\frac{9}{10}$
<i>b''</i>	960	15	...	...
<i>c'''</i>	1,024	16	2	$\frac{5}{6}$

#### PHYSIOLOGY.

**On the Elimination of gaseous Nitrogen from the Living Body.**—It has been laid down as a law by Pettenkofer and Voit, that all the nitrogen derived from the decomposition of azotised substances in the system is eliminated through the kidneys and the alimentary canal. It follows of necessity that no uncombined nitrogen can be got rid of through the lungs. This necessary inference, however, is opposed to the results of direct observation; for Regnault and Reiset succeeded in demonstrating the presence of an appreciable excess of uncombined nitrogen in the expired air. Pettenkofer has endeavoured to account for this discrepancy by impugning the accuracy of the experimental method employed by the French investigators. He points out that the oxygen supplied to the animals may have been contaminated with atmospheric air, and that the possibility of this source of fallacy was not sufficiently obviated by control experiments. Voit argues that no evidence of the exhalation of uncombined nitrogen can be admitted as valid, since the total

nitrogen of the ingesta can always be recovered, by appropriate methods, from the renal and intestinal excreta. This assertion is not strictly true. The great majority of experimenters have noted a deficit on the side of expenditure; the amount of nitrogen discharged always falling in some degree short of the amount taken into the body in the food. Moreover, there can be little doubt that the mode of analysis usually employed to ascertain the proportion of nitrogen in particular articles of diet yields figures which are below the truth. The difference, for example, between the proportion of nitrogen found in dried peas by the soda-lime and by the gasometric process respectively amounts to no less than fourteen per cent. Seegen and Nowak have repeated the observations of Regnault and Reiset, after modifying the method of investigation in such a way as to exclude all possibility of experimental error (*Wiener Akad. Sitzungsber.* LXXI. 3, 4, 5). Dogs, cats, and fowls were kept in an air-tight chamber, under suitable conditions as regards food, air, &c., for periods of time varying from twenty-four to forty-eight hours; and a decided excess of gaseous nitrogen was found to be present in all cases at the conclusion of the experiment. The excess was not, of course, great; but it was quite sufficient to prove that nitrogen is eliminated from the living body in an uncombined state.

**On some Effects produced by Lowering the Temperature of the Body in Warm-Blooded Animals.**—Horvath furnishes a summary account of a long series of investigations on this subject to *Pflüger's Archiv* (xii. 4 and 5). He finds that when a warm-blooded animal is cooled down by immersion in water at 0° C., death occurs with tetanic symptoms when the temperature of the body sinks to 19° C. If artificial respiration be kept up, however, the animal is able to survive the reduction of its temperature to a much lower point than this. The minimum limit, indeed, cannot be determined absolutely; it varies with the age, species, and constitution of the individual subject. Puppies, for example, may be cooled down to 5° C. with impunity, even when artificial respiration is not employed. During the cooling process, the arterial blood-pressure gradually sinks to zero, and the heart beats more and more slowly. After death, the systemic veins are found gorged with blood, and the liver enormously congested. Both striped and unstriped muscles are paralysed; but the former resist the paralysing influence of extreme cold for a longer period than the latter. Electrical stimulation of the brain becomes less and less effectual in provoking movement as the temperature sinks. The fatal issue is immediately due, in a considerable proportion of the cases, to asphyxia. The muscles of respiration appear to be paralysed in consequence of the curare-like action of extreme cold upon the end-organs of their motor nerves; hence the value of artificial respiration for maintaining life. In other cases, again, death seems to result from coagulation of the blood in the vessels, a phenomenon whose connexion with refrigeration is not obvious. But asphyxia and thrombosis do not exhaust the possible efficient causes of death; there are others in operation, whose nature has not yet been exactly ascertained.

**On the Capillary Circulation in the Muscular Walls of the Heart.**—It is usually assumed, in conformity with Brücke's views, that the capillaries which supply the muscular tissue of the heart with blood are emptied during the ventricular systole. The evidence for this belief has hitherto been of an indirect kind only; but Klug has recently endeavoured to furnish experimental proof in its support (*Centralblatt für die Med. Wiss.*, February 19, 1876). The heart of the rabbit was arrested at the close of its systole, and at the close of its diastole, by instantaneous ligation of the great vascular trunks proceeding from it. The organ was immediately removed from the body, and plunged into alcohol; after its tissues were thoroughly hardened, transverse sec-

tions of the ventricular wall were subjected to microscopical examination. It was found that the capillary vessels in the expanded ventricle were loaded with blood, especially in the neighbourhood of the heart's apex; while in the contracted organ the capillaries of the corresponding region were collapsed and bloodless.

*Researches on Reflex Vasomotor Stimulation.*—Latschenberger and Deahna publish the results of a protracted investigation into the effects of the division and continued stimulation of various afferent nerves upon the arterial blood-pressure (*Pflüger's Archiv.* xii. 2 and 3). These effects are of a very complicated kind; but their analysis has led the authors to certain important conclusions, of which the following is a very condensed summary. From every vascular area throughout the body, centripetal fibres of two kinds proceed to the cerebrospinal axis. Stimulation of one set of these fibres is followed by contraction of the arterioles all over the body and a rise of blood-pressure; while stimulation of the other set causes general dilatation of the arterioles, and a fall of blood-pressure. The former may be termed elevator, the latter depressor fibres. When the two are stimulated together, the elevator fibres are always the first to become exhausted. In the normal state, centripetal impulses are continually being transmitted along both sets of fibres, and the degree of arterial blood-pressure at any moment must depend, *cæteris paribus*, upon their mutual interference. An increase of tension in any vascular area stimulates the corresponding depressor fibres, and is instantly followed by a reflex fall of the general arterial pressure; while any local decrease of tension produces an exactly opposite effect by stimulating the elevator fibres. Hence the peripheral vessels must be regarded as in some degree capable of regulating the blood-pressure in their own interior. The hypothesis of automatic vasomotor centres in the cerebro-spinal axis, though not proved to be erroneous, becomes superfluous; for the self-regulating reflex mechanism is amply sufficient to explain all those variations of arterial tension which are represented in the kymographic tracing by curves of the third order (Traube's waves).

*On the Nature and Function of the Succus Pyloricus.*—The tubular follicles situated in the pyloric part of the stomach are believed by the majority of physiologists (Kölliker, Donders, Schiff) to secrete mucus only, and to take no part in the production of pepsin. Heidenhain and his pupils, on the other hand, have been led, by observing the morphological resemblance between the cells lining the coecal ends of the pyloric tubes and the adolomorphous cells of the true peptic glands, to attribute peptic properties to the former as well as to the latter. Numerous experiments have been performed to decide the point; but these experiments, though all of one kind (artificial digestion with portions of mucous membrane excised from the pyloric region and the fundus of the stomach respectively), have hitherto furnished incompatible results. In order to arrive at a definitive solution of the problem, Klemensiewicz has attempted to obtain pure pyloric juice, unmixed with the secretion of the fundus, from the living animal (*Wiener Akad. Sitzungsber.* lxxi. 3, 4, 5). He employed a modification of Thiry's procedure, and succeeded in collecting a sufficient amount of material for examination. The *succus pyloricus*, procured in this way, is a viscid liquid, translucent and colourless in thin layers; it is distinctly, though feebly alkaline; and though incapable, *per se*, of dissolving albumen, it is found to possess a high degree of solvent power when mixed with a sufficient amount of dilute hydrochloric acid. This proves that it contains pepsin, and comparative trials led to the conclusion that it is actually richer in this ingredient than the acid secretion of the fundus. Moreover, it is able to dissolve gelatin, and to convert starch into sugar; but it produces no appreciable effect on fatty matters.

THE death has lately been announced of Adolphe Brongniart, one of the most eminent European botanists, and chief of the botanical department of the Muséum d'Histoire Naturelle, in Paris. He was born in 1801, and was perhaps more widely known from his labours in fossil botany than from his writings on existing vegetation; but he was a prolific writer, and took up a wide range of subjects. The Catalogue of Scientific Papers of the Royal Society includes between eighty and ninety from the pen of A. Brongniart, and he also published a considerable number of independent works. The first of his contributions to science known to us is a *Mémoire sur le Linnæa, nouveau genre de Crustacés*, which appeared in 1820, and the last *Les Pandanées de la Nouvelle Calédonie*, noticed in the columns of the ACADEMY last year. Among his more important works we may mention his *Sur la Classification et Distribution des Plantes Fossiles en général, et sur ceux des terrains de sédiment supérieur en particulier*, Paris, 1822; *Histoire des Végétaux Fossiles*, 1823-1838; *Prodrome d'une Histoire des Végétaux Fossiles*, 1828; and *Tableau des Genres des Végétaux Fossiles*, 1849. On assuming the direction of the *Jardin des Plantes*, Prof. Brongniart recast the system of natural classification of plants devised by the De Jussieus, his predecessors, which is still, we believe, retained in the arrangement of the collections in the Paris establishment. It was published in the form of an *Énumération des Genres des Plantes Cultivées au Muséum*. He also monographed several families, as the *Rhamnaceæ* and *Burseriaceæ*; and he was one of the first writers who explained the true function of the pollen in the reproduction of plants. Prof. Brongniart was for many years a Fellow of the Institute, and enjoyed the high esteem of his colleagues.

THE Swedish Government has established stations in Upland and Scania, and at Skaraborg, for the scientific investigation of the influence exerted by forests on the surrounding district, and for the registration of various observations of climatic and meteorological conditions.

#### MEETINGS OF SOCIETIES.

ROYAL GEOGRAPHICAL SOCIETY.—(Monday, March 27, 1876.)

MAJOR-GENERAL Sir H. C. Rawlinson, K.C.B., President, in the Chair. The President announced that Lieutenant Cameron was expected in England during the current week, that he would attend the meeting to be held on April 10, and that H.R.H. the Duke of Edinburgh would probably also be present. It was greatly to be hoped that his countrymen would assemble in force to give Lieut. Cameron a fitting reception, and with that view the Society would meet in St. James's Hall instead of the Lecture Hall of the London University. The paper of the evening was by Capt. Anderson, chief astronomer of the North American Boundary Commission of 1873-4, which had been charged with the duty of marking out the boundary-line between the United States and British Territory. The boundary was determined by astronomical observations taken at intervals along the 49th parallel of North latitude, and connected by survey lines traced and chained between the stations. A survey on the scale of four inches to a mile was also made of the belt of country north of the line for a distance varying between six and fifteen miles in breadth. Along the line boundary mounds had been erected at distances of from one to three miles. The paper furnished a detailed description of the country traversed, bringing to especial notice the fertility of the Red River Valley. It also described the difficulties encountered through the severity of the weather, and the general incidents of the expedition.

CAMBRIDGE PHILOSOPHICAL SOCIETY.—(Monday, March 27.)

MR. ANNINGSOON read a paper on the "Relation of the Spinal Cord to the Tail in Mammals," in which after noticing the varying position of the spinal cord and its nerves at different ages in man, and quoting some anatomical works in reference to the length of

the spinal cord and the position of its nerves in long- and short-tailed mammals respectively, he proceeded to show that some of the statements contained in the books were not quite in accord with the evidence of his own dissections. The facts which he wished to point out were: (1) the constancy of a cauda equina and filum terminale in both long- and short-tailed mammals; (2) the superficial position attained by the filum terminale towards the end of the tail; (3) the general constancy in the absolute number of sacro-caudal nerves irrespective of the total number of sacro-caudal vertebrae; (4) the direct relation between the number of sacro-caudal spinal nerves and the number of ossified neural arches. He concluded by pointing out the relation the above facts might bear to the development of the tail in the individual and in the mammalian series. This was followed by a paper "On Vital Force," by Mr. H. F. Baxter.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 28.)

COL. A. LANE FOX, President, in the Chair. Capt. H. Dillon exhibited a collection of flint implements and arrow-heads recently found by him in the neighbourhood of Dycheley, Oxon. Mr. E. B. Tylor, F.R.S., read a paper on Japanese mythology. The legends current in Japan are derived from three sources—part belong to imported Buddhism; part are taken from Chinese mythology; and the remainder, to the ethnological interest of which the present paper called attention, is of native Japanese origin. It contains nature-myths of remarkable clearness, but distinct in their features from those of India, Greece, &c. Thus, the episode of the land-forming god, who springs from the *asi* or flag which binds together the new-formed marshy coast-land of Japan, belongs to what is, in fact, geology expressed in mythic language. Again, the birth of the sun-goddess, and her transference to the sky as ruler of heaven, is followed by a graphic story of the *vi* it paid to her by her brother, who is, no doubt, the personified wind or tempest, as he is described as mild and gentle when unprovoked, and always with tears in his eyes (*i.e.*, rain); but when provoked he bursts into uncontrollable fury, uprooting trees and devastating the world. So, frightened with his violence, his sister, the sun-goddess, retires into a cave in the sky, closing the entrance with a rock, and leaving the world in darkness. By the advice of the god of thought, a fire is kindled and dances performed outside, and the sacred mirror and pieces of cut paper (*go-hei*), which still form the furniture of a *sin-to* temple, are displayed. The sun peeps forth, and is then pulled out altogether, and the cave closed. The whole episode is evidently a mythic picture of the sun hidden in tempest in the clouds as in a cavern, till it comes forth again to enlighten the world. A paper on the term "Religion" was read by Mr. Distant. He said that the possessions or non-possessions of religion and the nature of the religion possessed were usually made by our leading anthropologists tests of development in civilisation and culture. But accounts are often untrustworthy, and depend upon the bias of the enquirer. Also, "Religion" is an undefined term; scarcely two writers on culture agreeing on the subject. Indeed, some of the religious ideas of savages are found to be held by eminent men. A term required to be used that was alike capable of being conceived, and incapable of being misunderstood. In the discussion which followed, Mr. Tatui Baba, Mr. Moncreux Conway, Mr. Moggridge, Mr. Bouverie Pusey, Mr. Jeremiah, and others took part.

ROYAL SOCIETY.—(Thursday, March 30.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—1. "An Experiment in Electro-Magnetic Rotation," by W. Spottiswoode; 2. "The Residual Charge of the Leyden Jar," by J. Hopkinson; 3. "On the Placentation of Lemurs," by Professor Turner; 4. "On the Movement of the Glass Case of a Radiometer, and on a Radiometer with inclined Vanes," by W. Crookes.

LONDON MATHEMATICAL SOCIETY.—(Thursday, April 6.)

"Sur un théorème d'Eisenstein," M. C. Hermite; "On the Aspects of Circles on a Plane or on a Sphere," Prof. H. J. S. Smith, F.R.S.; "On Correlation in Space," Prof. Sturm, of Darmstadt (communicated by Dr. Hirst, F.R.S.).

## FINE ART.

*The Rime of the Ancient Mariner.* Illustrated by Gustave Doré. (London: Hamilton, Adams & Co., 1875.)

WE once heard a great English poet say that whatever he had done, he had done nothing so perfect as the *Ancient Mariner*. And his phrase was undoubtedly a just one; for not greatness only, but "perfection"—flawlessness—is the note of the *Ancient Mariner*.

This is the work which a gifted and audacious artist has now undertaken to illustrate, and the undertaking, in its temerity, reminds one of Wordsworth's view of the proposal of a silly friend to set to music his lines beginning, "She dwelt among untrodden paths," and ending, "But she is in her grave, and O! the difference to me!" The lines, said Wordsworth, wanted no music; they had music enough in them already. And one wonders what Coleridge would have thought of the imaginative draughtsman pouncing on verses which are a succession of accomplished pictures, pregnant and brief, and realising these pictures, or adding to them. Where is the artist with pencil who shall keep abreast with the artist in words? But it is not possible to do that at all: at the best he can but follow as an interpreter. He does his humble service in making plain to unimaginative readers, not indeed the story, which is too simple to need interpretation, but something of its dominating sentiment. With its inspiring motive the artist-illustrator has nothing to do. The *Ancient Mariner's* meaning is a thing beyond the power of the best picture-making to convey. And its unnumbered and intricate beauties of thought and expression—so subtly intermixed, sometimes so separable from, though so appropriate to, the leading theme itself, sometimes so inseparable from that theme, and flashing strange reflected lights here and there with only a supreme poet's half unconscious art—these things, one adds, are apart from the illustrator's work: they are things done once for all in one art, and not to be translated into another. The illustrator's business—M. Doré's business—is with the main theme, and the dominating sentiment of that theme. For him the indivisible and "perfect" poem is an ordered series of scenes, each scene marking some point of departure or progress. He should bring out the larger links in the poet's chain. And each leading scene, told in a few lines of crystallised verse, is, when in the illustrator's hands, once more in solution. It is for him to give it form again, and larger form. He adds that which the spirit of the poem allows him to add.

Now the dominating sentiment of the *Ancient Mariner* is one of wonder and awe, and, to this extent, M. Doré is happy in his subject. No forms of familiar beauty or homeliness present themselves for interpretation, but weird shapes, and the words in which an inspired poet has recorded weird visions. The sympathy of M. Doré's mind and pencil is with the weird and the awful. He knows how to intensify an impression of horror. His own imagination of these things is potent enough to strike that of the public, and to rouse it. And he owes

to that fact his best success. That power of his made of one of his earliest tasks—the illustration of *The Wandering Jew*—one of the worthiest things by which he may be remembered; it will be remembered when later tasks which demanded greater variety of power, and did not to the full extent find the artist ready to produce it, will surely be forgotten. The present book may be classed with that earlier. It is less complete, but hardly less fertile, in imagination: hardly less strong in its audacious grip of the thing that has to be done, unless there is to be failure. The right subject was chosen for M. Doré, when they chose for him the *Ancient Mariner*. The *Ancient Mariner*, like the *Wandering Jew*, gave him room for his best.

But his later work of illustration is, we have said, less complete than his earlier. That is in part because of the utter completeness of the poem itself, and in part because it contains many artistic motives foreign to M. Doré's talent, as well as those others in strange sympathy with it. And first, take an instance of motive foreign to his talent. The quite perfect illustration of the *Ancient Mariner* could hardly have omitted due illustration of the mood in which the Mariner, lonely, "alone on a wide sea" after the death of his shipmates, looks at the "journeying moon" and the appearing stars:—

"Softly she was going up,  
And a star or two beside."

And M. Doré himself has given us "the moving moon went up the sky," but it is one of the weakest of his pictures. It is a dead sea-scape. There is no ship: no lonely sailor: not a sign either of the yearning solitariness of the Mariner, or of the radiant calm of those ordered skies. Read, for this, the words in the margin: more poetical here than the stanzas themselves:—

"In his loneliness and fixedness, he yearneth towards the journeying moon, and the stars that still sojourn, yet still move onward; and everywhere the blue sky belongs to them, and is their appointed rest, and their native country and their own natural homes, which they enter unannounced as lords that are certainly expected, and yet there is a silent joy at their arrival."

Of this, and of all the range of sentiment of which it is a sign, the brilliant Gallic artist has given no rendering. Take now another point, in which completeness is wanting not so much because of peculiarity of temperament as because of absence of care. It is the popular idea that the *Ancient Mariner*—his strange adventure past—was chiefly remarkable, as to his own mien, by the constraining power he put upon others to listen to his tale. But it does not require very careful reading to note that he was himself constrained, and that he must have shown that. M. Gustave Doré has indicated the one constraint—in the arrested movement, the paralysed gesture, of the wedding guest—but he has missed the other. In his conception of the Mariner he has taken no count of the "woeful agony" which forced him to begin the tale to the hermit, nor of the stanza—

"Since then at an uncertain hour,  
That agony returns;  
And till my ghastly tale is told,  
This heart within me burns."

And yet, in the very picture in which this omission may be specially noticed, he has, in sufficient accordance with the spirit of his author, amplified the suggestion of the poem. "He stoppeth," says the second line of the poem, "he stoppeth one of three." With the two who may pass on, poet and Mariner have nothing to do. Here M. Doré steps in. The scene is the walled pathway to the Middle-Age church, and the Mariner, coming one way, has met already several of the bridal party. Two youths and a damsel have gone past him to the show; the youths look back, safe, from the church steps. In the foreground are the *Ancient Mariner* and the three companions he has parted. One, terrified, is hurrying up the steps after those who are safe already. Another, the oldest of the set, a man of serious countenance, stays willingly to listen to the first words of the tale. The third, the youth, the Wedding Guest, the "next of kin," resents the interference he needs must bend to.

Then, again, the scene of mist and snow—

"And now there came both mist and snow,  
And it grew wondrous cold"—

is, in its rough way, excellently realised. The poet's own words are but a powerful suggestion; and they leave, in natural land- or sea-scape, room for the illustrator; for Coleridge knew too well the limits of literary art to make the mistake of some modern novelists in tedious chronicle and catalogue of forms and colours; ten pregnant words, and there is the picture—ten potent words, chosen and pieced with a consummate art. Mr. Browning has followed in that right track, but our modern readers are so used to diffuseness that they pass by pregnancy unnoticed.

Strong, too, is M. Doré in the scene of the first sight of the spectre-ship, and in the scene of drenching rain that came to the Mariner while he slept, and strongest in the scene of the uprising figures with cursing eyes still fixed on the Mariner. Here and again, with all his faults, the illustrator is in some sense at one with the immense poet.

FREDERICK WEDMORE.

## THE SOCIETY OF BRITISH ARTISTS.

WE should be sincerely glad to see this Society taking a new lease of active and fertile life: it has a fine gallery, a recognised though not highly accredited position, and some members more than respectable in an artistic sense: we may name Messrs. Barr, Clark, Clint, Dawson, Donaldson, Edwin Ellis, Gadsby, Albert Goodwin, Gow, J. W. B. Knight, MacLean, W. L. Wyllie, and Woolmer. On the present occasion the exhibition is far from being so greatly amiss as it too frequently has been; we understand, indeed, that some cogeny has been used with certain inefficient members of the Society to induce them to withhold damaging contributions, or at least to acquiesce in the hanging of these in inconspicuous positions. If the abler men in the Society can once well gain the upper hand, we should hope to see in a few years that—what between their own works and the increasing support which they would obtain from competent outsiders—the exhibitions in Suffolk Street would attain their proper level, that of creditable displays by artists not connected with the Royal Academy, nor greatly bent upon securing such a connexion.

The best works this season are mostly landscapes: with these, and with two or three figure-

pictures that deserve to be named along with them, we shall therefore commence.

Mr. Ellis, Mr. Albert Goodwin, and Mr. W. L. Wyllie, might contend for the prize in landscape, and, were we the umpire, we should hesitate before deciding between the three: Mr. Ellis and Mr. Wyllie running a close race in respect of force, freshness, and vividness; and Mr. Goodwin coming first in poetical design and suggestion. *The Old Silk-Mill, Derby*, by Mr. Ellis, is truly a strong and impulsive work, showing a marked influence from the style of Constable, but not in a merely imitative or servile way. It is a picture which could only have been painted by a man with a quick eye, a quick hand, and a genuine relish, of his own; the colour sparkling and solid, with a specially successful use of the tints of rich brownish-red brick in large mass—these tints, and those of the slated roofs, being flecked with the whitely shimmering tints of a bevy of fluttering or poisoning pigeons. The forms of the subject are excellently disposed; the water runs fast and fluid under its bridge. The least successful item is the sky—which combines, indeed, well enough with the rest, but hardly stands a separate examination. Throughout this work the amount of facility is not unperilous; and it is perilous in another picture by Mr. Ellis, *A Summer Idyll*, in which a shallow sea reaches round a sandy corner—a work too clotty and hasty in its handling, though here also there is ample evidence of talent and perception. Mr. Goodwin's contribution, *The Fisherman's Island, Lago Maggiore*, has a fine sense of the locality; the greenish-yellow sky broken by green-grey clouds, and fading into mountain peaks of the like tinge; the lake, also green-grey, streaked with a few gleams of the brighter and subtler colour; the little village condensed and restful in one nook of all this space of solemn monotone. The bold composition is but one out of various merits in a lofty and beautiful little picture. *After the Storm*, by the same artist, is again remarkable and impressive. The tints are exceedingly clayey, with only one long line of scarlet in the sky, slightly repeated on the sea-shallows close in shore: everything has been battered and perturbed, and is now re-emerging into sanity and calm. In front juts up a peak of cliff, crowded with its seaward gazers. Mr. W. L. Wyllie's *End of the Day* is a masterly piece of handling, and of effect in colour and light: the tints are numerous and powerful, with the depth of tone which belongs to a strong and clear sundown. This is a picture of the French sea-coast and its fisher-folk, the latter very clever specimens of the sort of figure-painting serviceable for landscape art, and the whole lacks little save the toning that will come with a few years. *Portel Sands, Evening*, is another work of similar general effect, and equal ability; all the lines saturated with the intensity of waning light, and with the atmospheric freshness of the briny sea-reaches. Another member of this family, Mr. C. W. Wyllie, sends a faithful and telling little picture, *Winter Twilight*—a gurgling streamlet sunken between its sloping banks, tangled and littered with the spoils of the expiring year. Mr. J. W. B. Knight, in his *Bridge and Banks of the Dee, Chester*, hardly yields to any of his brother landscapists: this work is fine in general tone and tint, and in its impressive sense of twilight: the large-moulded boats, roofed over in the centre, with something of a gondola aspect, add materially to the special character of the picture. The author of this view ought not to have exhibited so unpainstaking an affair as the one named *By Green Pastures and Still Waters*. *Durham Cathedral* is an operose picture, and not far from being a fine one, by Mr. Dawson; the effect, that of late sunset, chiefly in varying tints of yellow and blue.

Along with these leading landscape-painters we would class only two figure-painters, Mr. Gadsby and Mr. Goldie, the first for proficiency, the second for choice of subject and seriousness of endeavour. Two of Mr. Gadsby's half-figures of

little girls—the *Girl with Rabbit*, and *Washing-day*—are remarkable for skill and felicity. The engaging naïveté of the former is fully compensated for, in the latter, by indications of real faculty as a colourist and executant, on the model mainly of Mr. Millais. The handling is very firm and prompt, and, if Mr. Gadsby will only distrust his own dexterity, may in brief time be cultivated into something really considerable. Mr. Goldie's subject is a singularly beautiful one, which would have taxed Ingres for refinement and dignity, or Gérôme or Tadmé for revivalist insight, or Burne Jones for passionately gracious suggestion—*A Roman Bride carried across the Threshold of her future Home*. Mr. Goldie approaches his subject with the best intention; indeed, he conceives it faithfully, reasonably, and expressively, and treats it with rightly-directed thought and study, putting into it most of the required constituents of a well-invented and well-treated picture, save only what is so supremely wanted here, suavity, style, and charm. We shall hope to meet Mr. Goldie again, progressing from year to year, and ultimately attaining what he already has in his mind's eye.

Signor Bonifazi, with ample if somewhat conventionalised gifts of execution, turns *A Girl of the Abruzzi* into an artificial *figurante*, with the smile of a Taglion, conscious of herself and of her spectators, as she sits posing herself by the pathway, with her lap full of flowers, and her distaff laid aside on the grey and crumbling wall. Mr. Donaldson appears to recede rather than advance in technical accomplishment as an oil-painter; his *Ancient Fountain* is at any rate a very indifferent specimen of brushwork, nor is the subject made out with any perspicuous power of appeal, spite of the many rich or out-of-the-way details that it comprises—among others, a brace of scarlet ibises coming to drink out of a cup. This work has a certain affinity to the manner of Mr. Woolmer, so well known to Suffolk Street visitors; *The Fountain of Pleasure* (from Tasso's episode of Charles and Ubaldo) being, on the present occasion, a reasonably good example of the latter painter, rather more definitely made out than usual, and *A Winter's Night* really a graceful spiriting in its peculiar line of pictorial confectionery. Sir John Gilbert sends a slight and rather opaque but of course piquant sketch, *A Rest by the Way*; with this we may class Mr. C. Cattermole's clever little picture, *After the Fight*—horse-soldiers retiring from an encounter, roughly used but not beaten—which is about equally balanced between the styles of Gilbert and of the elder Cattermole, the former perhaps slightly predominating. *An Alarm in Troublous Times*, by Mr. Gow, has his well-established merits of expressive minor incident and moderation. A gentleman of the seventeenth century, dressed in black velvet, is seated to examine some all-important deeds in a coffer, and clutches at his scabbard just below the sword-hilt as he hears the rustle of fingers at the arras behind; his observant bloodhound faces round in the same direction. Mr. Burr's *Portrait of a Gentleman*, a fleshy man of fifty, with a pinkish-red complexion, one who has enjoyed the chances and changes of life, habited in a dark-green cloak, is a well-pitched example of capable and dexterous painting.

These works may suffice us in the present instance: but we have not yet exhausted any of the sections of the exhibition, and shall return to it in due course.

W. M. ROSSETTI.

#### ART SALES.

Most of the modern portion of Mr. Albert Levy's collection has been sold since our last record, though one or two important Gainsboroughs and some very pleasant Moorlands remained for Thursday last, and of these we shall speak next week. The oil pictures sold on Friday were not the most interesting part of the show. A small water-

colour of Cotman's—*Shipping*—reached 27 guineas, and some insignificant bits put down to Constable went for smaller prices. Cattermole's chief water-colour, *Reading the Bible at the Time of the Reformation*, a work noticed at the International Exhibition of 1862, as perhaps the capital example of this artist, went for 150 guineas. A good example of Copley Fielding—one of those views in Sussex to which he has accustomed us—fetched 205 guineas. Among the oils, a popular Faed and a popular Frère fetched respectively 386 and 380 guineas: the one, *The Milkmaid*, the other, the *Déjeuner*. There were many examples of the pathetic art of Jozef Israels: among them one that is probably his masterpiece—a fisherman's family in gloom after the storm. This picture realised 1,280 guineas. *A Girl with a Basket of Fruit*, a not very favourable example of Mr. Leighton, fetched 770 guineas. Müller's works—craftsman-like and brilliant: more charged, indeed, with force than with poetry—maintained something like the high prices English picture-buyers have lately been accustomed to: *Whit-church* realising 1,250 guineas, and the famous picture of the *Slave Market, Cairo*, realising 2,760 guineas. A thousand guineas was given for a work of Philip's—*The Pride of Seville*.

On Saturday came the turn of the three great masters of the English water-colour art of the last generation. But Turner, De Wint, and David Cox were very unequally represented. So great a collection of the oil-paintings and water-colours of David Cox has never before been seen in the rooms of Christie. By De Wint, on the other hand, there was hardly a capital example, and very few of those sketches for which many who know him the best like him the most. By Turner there were but few works; two of them, in their respective kinds, of supreme excellence. A splendid example of David Cox, though of course a small one (*The Lonely Ride*), fell to Mr. Agnew for 135 guineas; a brilliant little example of his sketchiest manner (*Bettws Crago*) to Mrs. Noseda for 32 guineas; a charming drawing, *Ploughing*, to Mr. Nettlefold for 130 guineas, and an absolutely characteristic and powerful one of rough meadow land under storm and rain (*A Stormy Day*), to Mr. Sale for 104 guineas. An exquisite sunny little drawing, *Ploughing*—from the artist's sale—went to Mr. White for 150 guineas. Amongst the more considerable works, a fine solemn drawing, with shadowed figures—*A Forest Scene*—went to Mr. Maclean for 290 guineas; *Lost on the Moors*, a drawing of a wild and stony moorland with a dismounted rider leading a stumbling horse, fell to Mr. Sale for 170 guineas; and the famous *Uverston Sands*, remarked so much at the Loan Collection for the benefit of the Ventnor Hospital six years ago, fell to Mr. Agnew's bid of 1,650 guineas. With this *Uverston Sands* began the group of most important works; and among them none is more important as a true representation of David Cox's genius at its best. The simplicity of the subject will be remembered by many, and the power concentrated upon it. Throughout most of the drawing the wide sands are lifted into the wind, and at the left corner, where the blast is strongest, a party of wind-blown gypsies huddle together or make laborious advance. To many, *Change of the Pasture*, which fell to Mr. Nettlefold for 1,270 gs., would be a more acceptable as it is certainly a more delightful work. A fitful windy sunshine breaks over the high land, and the long flock of sheep stretching, in dwindled size, across the hill, is repeated, so to say, by the flight of birds in the high air. The sale of David Cox's oil pictures followed next. Most of these, painted late in Cox's life, kept the feeling apparent in his more generally valued water-colours. No water-colour could give more completely the spirit of the master than does the little oil picture, called *Driving the Flock*; a shepherd behind them, notching his stick, while the sheep, under breeze and sunshine,

scatter over the plain. *Haddon Hall*, which fetched 380 gs., is also an admirable example; the hall which gives the picture its name being less the charm of the picture than the significant set of the figures in the foreground, and the gloom of the middle distance. On the *Thames below Gravesend*, which went for 430 gs., is a remarkable work. It represents a sleepy day with perfectly sleepy blue water, and a rainbow, and sunny light on boat and cornfield. *Wind, Rain, and Sunshine* (1,100 gs.) is more entirely a masterpiece. You look along a road that crosses a morass; a basket-laden boy trudges along it; a woman on horseback and with an umbrella up makes her slow way; and over the whole is an effect of broken sunshine, driving wind and shower. *Counting the Flock*—a shepherd and youth "telling" the flock as they pass through the gate by which the old man halts—is remarkable in part for a magnificent passage of gloomy woodland in middle distance. This picture fell to Mr. Agnew for 2,300 gs. *Rhyl Sands* passed into the possession of Mr. Nettlefold for 1,900 gs. It will be remembered as having figured at the Winter Exhibition last year. Comparison with *Ulverston Sands*—the great water-colour—will be found interesting. The second is the more poetical in grouping and sentiment, while in the *Rhyl Sands* the painter has grappled with commonplace figures of watering-place costume and has saved the work from its natural impression of commonplace by the splendid power of large wave drawing and all the old command of effects of atmosphere. *Caer Cennen Castle*, started by Mr. Agnew at 2,000 guineas, fell to him for 2,500. Among the drawings of De Wint, one of the freshest was a small one, *Stacking Hay*. It sold for 64 guineas. *A Cornfield*, perhaps somewhat black in colour for this master, fetched 155 guineas. A large drawing, *Scene on the Thames, with Rainbow*, realised 200 guineas, and was probably cheap at that money, for apart from the solidity of the rainbow, the work is a very good specimen of the most elaborate manner of the master; on the golden woods of the middle distance there is some such a glorious glow as rests on the woods in a famous work by the master at South Kensington. Among the Turners were included two or three of the Bible drawings, of which one, *Suez*, fetched 250 guineas. As a pure sketch nothing better by Turner has ever been seen than that of the *Glacier des Boissons*: mountain range and glacier seen from the peaceful and wooded valley. It is in perfect preservation: a drawing mellow and blooming as fruit; and, in spite of its slightness, it fetched 290 guineas. *Exeter*, a finished drawing from the "England and Wales" series—a splendid drawing, golden and blue—fell to Messrs. Goupil for 710 guineas.

On Monday, Messrs. Sotheby, Wilkinson and Hodge disposed of some valuable engravings brought together by the late Mr. Albert Wey. The gem of the collection was undoubtedly a fine impression of the rarest of Hollar's works, *Esther before Ahasuerus*, after Paul Veronese, which had previously figured in the Barnard, Towneley, Buckingham, and Beckford collections. This sold for 24l.

On Tuesday, March 28, the valuable collection of china belonging to Mr. A. Morse, of Bristol, was sold by Messrs. Sotheby. The following prices were given:—Bow figure of Neptune with dolphin, 8l. 15s.; Bristol pair of figures of a shepherd and a milkmaid, 120l.; white bracket with figure of Britannia, 36l.; Chelsea pair of pastoral figures, 27l. 15s.; figure of Diana, 9l. 15s.; figure of Romeo, 27l.; a pair of figures "The Pedlars," 52l.; two-handled vase gros bleu ground painted with birds and flowers, 50l.; figure of a sportsman and lady reclining on rock-work base, 20l.; rococo vase richly decorated with medallions of Cupids, &c., 24l.; Chelsea Derby set of four figures representing Europe, Asia, Africa, and America, 71l.; figure of Richard III. in gold and colours, 6l.; Derby vase with beautifully painted land-

scape, 11l.; Plymouth pair of groups of Cupids and goats, 27l.; white shell-shaped sweetmeat stands composed of four tiers and ten large shells, 23l.; pair of groups, rustic subjects, decorated in colours, 40l.; Worcester jug, salmon-scale ground painted with exotic birds on large medallions, 36l.; sugar basin and cover, salmon-scale ground painted with exotic birds, 10l.; plate, salmon-scale ground centre painted with birds, 14l.; pair of dishes, salmon-scale ground painted with flowers, 20l.; jug, canary ground transfer subjects, 37l. 10s.; pair of vases and covers, gilt snake handles, 25l.; two leaf-shaped dishes painted with exotic birds, 12l.

### NOTES AND NEWS.

THE latest official reports of the excavations at Olympia come down to February 24. The heavy rains that prevailed during the month not only impeded the works, but unfortunately engendered such unhealthy conditions that all the younger Germans have suffered more or less. Dr. Hirschfeld has been for a time completely disabled, while Herr Böttcher has been prevented by continued illness from drawing up his reports as heretofore. Under these circumstances it was found necessary to apply for assistance from the Archaeological Institute at Athens, through whose instrumentality Dr. Weil has been engaged to draw up the required official reports *pro tem*. On February 15, the works were proceeded with at the eastern front, and within the next few days several parts of five distinct figures were discovered, which by reference to the description of Pausanias, were identified as having formed part of the group at the eastern gable of the temple. Several pedestals of broken columns and of groups of figures have been found with inscriptions, some of which are remarkable for their archaic characters. The result of the month's exploration, although not specially important from an artistic point of view, is interesting from the light which it has thrown on the general plan of the temple. Professor Curtius of Berlin, to whose influence the German excavations at Olympia are due, gives a short account of their progress in the forthcoming number of the *Archäologische Zeitung* of Berlin. The substance of this has already appeared, but he gives also fac-similes of the three most important inscriptions which the excavations have as yet yielded: (1) the dedication of the figure of Nike by Paconios of Mende; (2) a fragmentary inscription bearing the celebrated name of the sculptor Ageladas, the master, according to report, of Pheidias, Polykleitos, and Myron—the letters are delightfully archaic, and the spelling is Agelaidas instead of the usual Ageladas—(3) a bronze spear-head, carried off probably with other spoils from some battle against the Lacedaemonians by soldiers from the small town of Methene (Methene, also Medhene) and dedicated at Olympia (MEΘANIOI AΠΘ AAKEΔAIMONION). Prof. Curtius says nothing of the bronze tablet with inscription of forty lines mentioned by the Athenian journal, *Stoa* (Feb. 14), and described as in date a little before the time of Philip, and as consistent with the usual epigraphy of Elis in giving P where otherwise it would be Σ—e.g. θεός for θεός.

WE understand that Mr. Cave Thomas is likely to offer himself as a candidate for the Slade Professorship in London, about to be vacated by Mr. Poynter.

THE people of Bristol are signing a petition to Parliament against the threatened destruction of the old Church of St. Werburgh in the central part of that city.

THE *Levant Herald* publishes the following official announcement:—

"The permits for archaeological excavations in the empire granted to foreign subjects being limited to no special period, and such an irregular state of things being in contradiction with the new regulations re-

lating to archaeological research, the Imperial Government gave notice in due time to all whom it might concern, that the persons already possessing such special permits must suspend any excavations which they might then be conducting within a period of three months from January 13. This measure is now hereby once more notified to all whom it may concern, as all persons contravening the same will be considered as acting without an official authorisation, and will be dealt with accordingly.

"Sublime Porte, March 22, 1876."

MR. ARTHUR H. G. NEVILLE, a relative of Mr. Henry Neville of the Olympic, has just finished a plaster statuette of Miss Geneviève Ward as Lady Macbeth in her waking sleep, which was inspected at his studio in Fitzroy Street on Monday last by a number of artistic and literary friends. The work is to be exhibited at the Philadelphia International Exhibition and at the Paris Salon.

MR. ARMSTRONG has just completed an important decorative picture, intended as a pendant to the *Girl watching a Tortoise* exhibited two years ago at the Royal Academy. The subject of the design is a single female figure, disposed in a manner that sufficiently recalls, without repeating, the earlier arrangement; for above the low marble wall that is here retained we have now, in place of the lemon trees, a grove of olive, while the attitude of the figure is varied so as to leave a stronger impression of vivacity and movement. The girl, who is ascending from a pool of water in which arum lilies grow, pauses with one foot advanced upon the marble step, and supporting with the right hand a large green vase in which she has placed some of the gathered flowers. The right knee is bent, and the upper part of the body swings from the hips to balance the movement of the figure, and to support the weight of the heavy earthen vessel. In regard to colour, the painter has sought to establish a delicate harmony of blue and silver. The drapery is white, with an over-garment of sapphire-blue that is toned into agreement with the green of the vase and of the lily stems, but kept in contrast with the dusky silver of the olive leaves surrounding the head. The brown branches of the olive, their grey leaves, and the blue of the girl's scarf and close-fitting head-dress have a natural fitness in association, and recall just such a combination of colour as may be witnessed in places where a grove of these trees overhangs the sea. Against the marble are a few sprays of white blossom, and from the water beneath the heads of the water-plants shoot up into view.

WE have received "A Descriptive Catalogue of the Pictures in the Dulwich College Gallery," compiled by Mr. John Sparkes, the head-master of the Lambeth School of Art, and of the Art Department of Dulwich College. The catalogue contains short biographical notices of the masters represented in the collection, this representation being sometimes reduced to an example of the school, or to a later copy of some famous work of the master. Mr. Sparkes seems to have performed the task entrusted to him modestly and well. He has given in every case the main facts of biography, and these are all the limits of such a work allow; and he has wisely avoided as much as possible all matter of criticism. The volume does not pretend to rank with the learned catalogues to the national collection prepared by Mr. Wornum, to whom Mr. Sparkes owns his obligations, but it will probably sufficiently serve the purpose for which it has been compiled. The descriptions of the different pictures are minute and careful.

THE well-known Belgian painter M. J. Portaels has recently finished a picture which is one of his happiest efforts. The subject is the half-length figure of a young girl draped in white, and leaning flat against a grey-white wall, thickly patterned by the close-trained branches of a pink flowering creeper, a spray of which crosses her dress. The flesh-tints are a little spoiled by a

blackness in the shadows common to this painter, but the elegance of movement and expression, the graces of M. Portaels' style, are even more than usually attractive. The artistic point of the picture is the triumphant skill with which the figure is detached from the wall immediately behind, and the perfection of the relief obtained under difficult conditions.

MR. C. E. HALLÉ sends to the Academy two portraits and a small subject picture of Oriental life, and Mr. Carl Schloesser will send an interesting *genre* study of peasant life in the Tyrol.

SIR NOEL PATON's picture, *The Man of Sorrows*, will be exhibited in Bond Street during the present month.

THE arrangement of the Persian collection at the South Kensington Museum is now complete, and the gallery in which it has been displayed will be thrown open to the public next week. It consists of numerous examples of pottery, metal-work, and textile fabrics, and in each division the specimens secured by the Department are of remarkable interest. In the first the large lustrated tiles are specially deserving of notice. They have most of them been taken from the interiors of mosques, and bear religious inscriptions. The earliest specimens, which are of the tenth and eleventh centuries, have the principal features of the design raised in relief, and richly coloured in blue and golden-brown; but the collection contains one small fragment of turquoise-blue, without lustre, of very much earlier date. The design here is of the figure of a lion, boldly and powerfully drawn, and the quality of the colour is extremely delicate. This is regarded as by far the oldest piece of pottery-work in the collection. Next in beauty and refinement of effect must be reckoned some of the small pointed crosses coloured and embossed in deep blue and gold. The use of lustre as applied to vessels of domestic use is illustrated by two large cases of plates, bowls, and vases, coloured in varying tones of powdered blue with an ornamental pattern of a different tint. Lustrated ware, whether as applied to decorative tiles or to vessels of domestic use, ceased to be manufactured in Persia about 250 years ago, and therefore the examples contained in the collection may be said to range in date from the tenth or eleventh to the beginning of the seventeenth century. Next in order to the lustre ware are the examples in blue and white, interesting chiefly by reason of their very close imitation of Chinese porcelain. The communication between the two countries is ascertained, and towards the latter part of the sixteenth century Chinese workmen were in Persia, and were possibly employed in the ceramic manufactories. It is difficult on any other hypothesis to account for the very precise reproduction of Chinese designs which many of these examples betray. In the specimens that bear a more distinctly Persian character, animal forms are constantly introduced as we see them in the Persian illuminated manuscripts, the bull, the lion, and the antelope being specially favoured. Among trees and flowers, the sacred cypress and the iris and carnation play a prominent part. Perhaps the most beautiful examples of Persian ceramic art are the bowls, or ewers, in a single tint of rich green or delicate turquoise-blue, covered with a magnificent glaze. Some of these specimens have evidently been highly prized by their possessors, and in several cases they have been enriched by the addition of chased metal handles or spouts. In one instance we find a piece of fine Chinese porcelain adapted in this way to the form of a rose-water ewer. The collection of chased metal-work is extensive; and, as this branch of art-workmanship still survives in Persia, many of the specimens are of modern date. In comparing these modern pieces with those of earlier production, we may observe the greater elaboration and ingenuity of the former, and the greater simplicity and boldness of drawing of the latter. Some of the finest designs exhibit a surprising economy of ornament, and this is specially

noticeable in the very early examples of beaten work. The textile fabrics do not rank in importance with the other treasures, and most of the examples are of comparatively modern date, and many of them of very horrible colouring.

### THE STAGE.

"MEASURE FOR MEASURE," AT THE HAYMARKET.

THAT a play containing one of the very finest characters, and some of the finest scenes in all Shakspeare, should still be among the least popular of his works on the stage, is due in part to the prominence of many personages with whom no sympathy is felt, to the presence of a greater amount than usual of that plain dealing with sorry matters which the age dislikes, and to the fact that the very character whose virtues make so much of the beauty of the drama is herself a little beyond common sympathy, if not beyond common comprehension—playgoers in a body agreeing quite seriously with the extenuating words put forth by Mariana:—

"Best men are moulded out of faults,  
And, for the most, become much more the better  
For being a little bad."

Isabella can never be popular as Desdemona or Juliet. The age forgives passion, and is careless of ideals.

An ideal governed Isabel's life, and the strength of her character—all in that that is mistaken for harshness—was due to her fast hold of the absolute right. "Let me hear you speak farther," says Isabel to the Duke, when he is unfolding to her his plan for the substitution of Mariana, Angelo's affianced wife; "I have spirit to do anything that appears not foul in the truth of my spirit." And having herself this ideal—and having it in simplicity—she expects the like from others. Lapses there may be, as she knows. Her brother has lapsed. These things are accidental. But a deliberate ill is the thing she cannot understand; Angelo's purpose is beyond her grasp: he must speak gross to give her any inkling of his meaning; and from her contempt for him she passes on, still well assured of the righteousness of her brother's thought of the means of his ransom, until his anxiety to "know the point" develops into a hope, and then she fears him:—

"I do fear thee, Claudio, and I quake  
Lest thou a feverous life should'st entertain,  
And six or seven winters more respect  
Than a perpetual honour."

But he gives, next to that, no ground for her dread. He can a "resolution fetch," for death. Afterwards the sense of its physical horror creeps over him, and his imagination on these things is over-wrought as Juliet's. And the whole subject of the play—its motive and conflict—is thus summed up in a couple of lines: the brother's words first, and then the sister's:—

"Death is a fearful thing."  
"And shamed life a hateful."

The playgoer who has not thought of Isabella save as an interesting and respectable young woman to whom an evil man has made an insulting proposal, is apt only half to sympathise with her rejection of what might have been her brother's ransom, and to think much in excuse of her brother, who himself would choose the "weariest and most loathed worldly life" rather than death. The Duke himself, a well-meaning man of the world, agrees very much with the public: he can only speak of the proposal as "a stain to your own gracious person"—a stain received, and not a wrong acquiesced in. But it is the wrong of the acquiescence more perhaps than the regard for one virtue out of many, that impresses Isabella.

"Were it but my life  
I'd throw it down for your deliverance  
As frankly as a pin."

But because it is not to suffer a wrong, but to do one, there can be no question of hesitation. The better mind of her brother "spoke," her "father's

grave did utter forth a voice," when he accepted death. But when he proposed to live on the shame of another, "such a warped slip of wildness" never issued from her father's blood:—

"Thy sin's not accidental; but a trade."

That is the conception and conduct, not of the stickler for one virtue out of many, but of a character governed by an ideal.

That is the conduct Miss Neilson has to illustrate: the conception she has not perhaps sufficiently grasped. Isabella differs in a dozen things, of course, from Desdemona and Juliet, but very specially in the fact that her relations with her father, and her early life, have left her with memories, with reverence, with an ideal. Rather early Miss Neilson strikes a wrong note in an assumption of levity quite out of keeping with Isabella's austere quietude. Lucio, "a fantastic," may address her as "pretty Isabel," but that, and the like of it, to her, a nun in probation, will not bring to her lips and eyes the sympathetic smile with which Miss Neilson rewards the young gentleman. Nothing quite so out of harmony with the general tone of piece and character occurs further on, though much too swiftly following upon the scene of Angelo's proposal and her horror at it the actress regains gladness in her brief scene with the Duke. Isabella may have been very cheery, but she was not cheery at that time, and Miss Neilson made her almost perky in a little scene on Saturday night. Again, parts of the scene with Angelo altogether wanted intensity and reality. When the thought comes to Isabel to "proclaim" him, and she uses his own offence to wring from him pardon for Claudio, Miss Neilson lacks expressiveness and grasp. The thing is neither hurled at him with passion, nor uttered with quiet and significant intention. That a crisis is reached and a point gained, at least in Isabel's thought, is hardly indicated by the actress. And, later than that, we should find fault with an inadequate emphasis of that guiding line of the play; her declaration, "And shamed life a hateful." Mr. Warner utters in a suggestive stage-whisper the remark which prompts this rejoinder; but the rejoinder is made in the tone of one who knows that it is maidently and proper to make it, and who believes in it, well enough, passively, but not, certainly, with any active belief of personal conviction: still less is it made in the tone of one for whom the illumination of a sudden experience has changed, as it will change, well-believed theory into very living fact.

Now, it is scarcely for lack of the means of expression that Miss Neilson has failed in these things. Her conception of the character would seem, indeed, judged by these bits alone, to be hardly sufficiently exalted; but against these may be set many admirable moments which tend to prove that the actress's own thought of the character is much higher than that of the indolent playgoer: the expressive face several times in the earlier acts shows that; and Miss Neilson is very fine and true in her reception of Claudio's first declaration that he can his "resolution fetch." Here her enthusiastic delight is something more than a satisfaction in personal deliverance. Miss Neilson rises to that. She is lacking less, we imagine, in thought and in means, than in a completeness of grasp. The play of such a character at a given instant, the required thing, eludes her. For the due handling of such a picture firmness and mastery are required, which she had not got on Saturday night, when she gave us a sketch—often beautiful, here and there vivid, but a sketch still.

The general cast of the piece was hardly a strong one; the less important characters—always excepting Isabella—being played the best. Thus Mr. Buckstone, duly provided with audacious sayings, made as much of the clown, Pompey, as the traditions of the stage, or the taste of an audience will allow. Mr. Braid represented, quite fairly, the virtuous incapacities of the ancient lord who is joined with Angelo in the deputation.

Lucio, the fantastic, was played by Mr. Conway with spirit and verve, though not, indeed, with complete accomplishment. The simplicity of the constable, Elbow, was illustrated by Mr. Everill; and Mr. Rivers bestowed on Froth at all events the countenance of a foolish gentleman. Barnadine's part is brief in the acting version; so is Mistress Overdone's; so, of course, is Francesca's; while Juliet, the woman whom Claudio has wronged, does not even appear. Mariana does appear; and, played as last Saturday by Miss Edith Challis, gains no sympathy because she requires none. This flourishing Mariana, tolerantly and placidly pleading for one who is "much more the better for being a little bad," will efface from no one's memory the pathetic sketch of Shakspeare amplified by Mr. Tennyson into a vision of unutterable weariness.

Mr. Warner was insufficient as Claudio. The actor is a man of agreeable and amiable presence, who has filled quite successfully some heroes' parts in modern comedy. He needs training in the school of Shakspeare; and I am hardly of the lenient opinion of a brother writer who claims for Mr. Warner warm encouragement because he avoids the first and most ignorant of faults—really careless delivery of the text. This, indeed, Mr. Warner does avoid: small praise to him that he does; and easily satisfied is the critical sagacity that rests content with this. Better service, I fancy, is done to Mr. Warner—better, certainly, to the playgoer—by a contentment less facile and assured. Mr. Warner may some day realise Claudio: because he is intelligent, and works with a will; but his Claudio on Saturday night wanted, in the more passionate passages, intensity and conviction, and did not atone for the lack of these by occasional violence of gesture and speech. Mr. Howe improved as the Duke, as the Duke's part developed, but his performance was at best monotonous and void of offence. The humour of the Duke, quite as apparent as his honesty and wisdom, was lost in Mr. Howe's rendering. Inoffensive, also, and at best slight, was the performance of Angelo by Mr. Charles Harcourt—a sketch from which a somewhat more complete picture might some day be made. But Angelo's part, it may in justice be remembered, is very difficult to fully embody. There are scenes which an actor, who is conscious that his audience is sensitive, will shrink from adequately setting forth. Few actresses would give themselves due rein as Cleopatra; fewer actors due rein as Angelo. The long scene of his temptation and his yielding to it, calls for acting as realistic and repulsive as that which the French stage makes bold to show us in the scene between Tartuffe and Elmire. And that acting an English audience is not likely to suffer, unless it is accompanied by the ogle of Schneider and the strains of *opéra bouffe*.

FREDERICK WEDMORE.

THE Palais Royal Company is coming to the Gaiety Theatre at the end of Mr. Charles Matthews' engagement there. Mr. Hollingshead had hopes of engaging the players of the Théâtre Français; but the plan has fallen through.

THE first of the Easter productions, and probably not the least important, will be Mr. Byron's comedy to be brought out at the Prince of Wales's Theatre on Thursday evening. Mrs. Bancroft's part in *Masks and Faces* at the same theatre has during the present week been played by Miss Brennan, an actress of proved intelligence and vivacity, who was so good as Kitty Clive in the same piece during the greater part of its run.

TO-NIGHT is the last night of *Othello* at the Lyceum. The piece will, after Easter, take its turn with the other Shaksperian plays in the repertory of the theatre for performance on Wednesday and Saturday mornings.

MR. HOLLINGSHEAD has taken the Charing Cross Theatre for a short season, relying on the

attraction of Miss Farren in light pieces old and new.

THIS week sees the last performance of *All for Her* at the St. James's Theatre. Mr. Clayton will shortly go into the provinces with a drama which owes something to his acting, more, perhaps, to the skill of its authors, and most to the genius and feeling of the master of fiction whose work it recalls.

THE Haymarket management has bought the exclusive right to the *Etrangère*.

By the retirement of M<sup>me</sup>. Nathalie the number of ex-sociétaires of the Théâtre Français is increased to seventeen. Among them are M. Brindeau, the comedian, Melingue, the actor of melodrama—the Fechter of the Boulevard—Lafontaine, who only left the Théâtre Français, it is said, because his wife could not make headway against the jealousies which opposed her; and Augustine Brohan, an actress of comedy, more brilliant and sympathetic in her day than was ever her sister, who still remains.

THE Théâtre Taitbout has given its first representation of the *Roi d'Yvetot*, a three-act opera-bouffe. The music is M. Léon Vasseur's.

THE Paris Gaité has revived *M. de Pourceaugnac*, with the ballet music, the solos and the choruses of Lulli; and the curious performance is found to be greatly attractive.

M. LOUIS DAVYL's new four-act comedy—*Old Friends*—was to be brought out at the Gymnase Theatre during the present week.

THE attention of listeners at the London theatres is often distracted by the talk of visitors who are better pleased with each other's society than with the progress of the play. The same nuisance has been observed in Paris, and on one occasion was made the ground of complaint at the Odéon. Georges Sand and Dumas sat in a box, and, careless of the comedy, discoursed quite audibly, though not in sight of the audience. A man in the stalls was conspicuous among the rest, by shouting "hush!"; but the talkers did not hush: and, the man continuing, Dumas and Georges Sand lent forward and were visible, and Dumas, touching the complainant on the shoulder, said aloud, "My friend, the lady with me is Georges Sand and I am Alexandre Dumas. When one sits, as you do, near people of wit, you should be happy to listen to them." No one said hush! again. But the interrupters at the London theatres should remember that they have but rarely Dumas's excuse.

*The House on the Bridge of Notre Dame*—a melodrama familiar, we believe, to many English playgoers through the acting of Madame Celeste—has been revived at the Ambigu. It was first produced in 1860, and is the joint work of Théodore Barrière and Henri de Kock. A French critic present at one of the original performances remembers that the first two acts, which do but prepare for what is coming after, gave great pleasure to the Parisian audience, though they were excessively long. Barrière was not sparing of his vivacity and his brains in enriching them, and the episodes they contain, however they prolong the piece and retard its main theme, are a master's work. Nevertheless, he says, it would have been still better had Barrière followed the advice of the critics of old time and plunged at once in *medias res*. But the preparatory scenes, though they occupy two acts, the second of which lasts an hour and a quarter, is clear and always entertaining. Only in the third act is the action seriously entered upon, and the action then is very complicated, and is that of undisguised melodrama.

THE Palais Royal company has not only revived the *Homard* with very marked success, but has brought out a new little farce by Meilhac and Halévy, called *Loulo*. *Loulo*, while it does not pretend to the quality of wit which is lavished on *La Boule*—its author's last great success—does

not fail to make the playgoers laugh from beginning to end, in a theatre whence wisdom may perhaps be banished, but whence dulness certainly is.

## MUSIC.

ALEXANDRA PALACE—HANDEL'S "SUSANNA."

It may be doubted whether Mr. Weist Hill could adopt any course more likely at once to confer credit upon, and to bring profit to, the institution of which he is musical director than that of bringing forward the less known works of Handel. For the great mass of our public the music of that composer possesses an attraction superior to that exercised by that of any other musician; his works are always intelligible even to those who do not know a note of music; his melodies are so simple and so spontaneous as to commend themselves at once to the hearts of the hearers; and in the grandeur of his choral effects he still remains, and probably always will remain, unrivalled. Much that he has written is, it must be confessed, antiquated and tedious; but, after making every deduction on this score, there yet remains an amount of beauty and power in the music which will secure its hold upon our public, however great may be the changes of musical fashion and taste.

It is much to Mr. Hill's honour that he should have signalled his first year of office at the Alexandra Palace by the production of two of Handel's most neglected oratorios. The revival of *Esther* last November was chronicled at that time in these columns; and we have now to record the performance last Saturday of an even greater and more interesting work.

*Susanna* is the seventeenth of the old master's nineteen English oratorios. It was composed in 1748 (not 1743, as erroneously stated on the title-page of Arnold's edition of the score), and is, therefore, thirty years later than *Esther*. Though it is undoubtedly also a riper work, there is less difference in style than might have been expected between the two—far less, for instance, than between two works of Beethoven separated by the same interval of time. This is explained by the fact that Handel's individuality asserted itself very early in his life; indeed, his first works, such as the *Passion according to John* or the *Dixit Dominus*, are as unmistakably Handelian as the *Messiah* itself. The chief difference to be found in the two oratorios lies in the greater importance given to the chorus in the later work. At the time of the composition of *Esther* Handel had chiefly devoted himself to operatic music, in which the choral portions were of only secondary interest; but *Susanna* had been preceded by nearly all the great oratorios upon which the composer's fame will chiefly rest; and though there are fewer choruses in the present work than in the *Messiah*, *Samson*, *Judas Maccabæus*, or *Solomon*, those which we find here have a development as well as a power which would have been impossible but for their predecessors.

The total neglect which *Susanna* has so long met with may be accounted for by more than one reason. In the first place until within the last few years it has been only accessible in Arnold's score edition. Before it was published in 1859 in the German Handel Society's edition—which, it may be said in passing, is not nearly so well known in this country as it deserves to be—it was not to be had at all with a pianoforte accompaniment; and it is only within the last year or two that its issue in Novello's cheap octavo series has placed it within easy reach of musicians. But besides this, another cause for the neglect of the work may probably be found in the nature of the subject and its treatment in the libretto. The story of *Susanna* and the two Elders is not in itself a particularly inviting one, and certainly in the hands of the librettist, who is believed to have been Dr. Morell, it loses nothing of its coarseness. Our ancestors were in the habit

of calling a spade a spade in a manner which modern refinement will not tolerate; and Messrs. Novello in their edition of the oratorio have found it advisable to modify the text in places to a considerable extent. It was this "Bowdlerised" version which was very properly used on Saturday.

In one important respect the present differs from most of Handel's other oratorios. In the majority of these the chief interest centres in the choruses; in *Susanna*, on the other hand, though some of the choral movements are extremely fine, it is the songs which are the most remarkable. The chorus here is used, not dramatically, as in *Judas* or *Samson*, but rather after the fashion of the Chorus in the old Greek drama, interposing with appropriate remarks between the scenes—such, for example, as "Virtue shall never long be oppressed," "Righteous heaven beholds their guile," "Let justice reign and flourish," &c. The songs are often, on the other hand, in the highest degree dramatic, and in many cases of extreme beauty. It would be useless to give a mere catalogue of names, though the whole work produced the impression of one string of musical gems; but especial mention must be made of the whole of the music of the second part, containing the scene with the two Elders. The contrast between the two and their varied style of wooing recalls *Acis* and *Polyphemus* in the *Acis and Galatea*, and the highly dramatic trio, "Away, away, ye tempt me both in vain," is even superior to the somewhat analogous, and much better known, "The flocks shall leave the mountains."

As with all Handel's oratorios except *Israel in Egypt*, the great length of the present work—it contains, including recitatives, seventy-two numbers—rendered some considerable curtailment necessary. Our ancestors must have had surprisingly large musical appetites to be able to sit through such long works as these; and it appears probable, at least, that they were at first given in full. *Susanna*, if performed entire, would probably occupy some four hours and a half. Twenty-one numbers were therefore either entirely omitted or abridged on Saturday. The pruning was on the whole very judiciously done; but it was impossible not to regret the excision of one of the gems of the work, the lovely song, "Chastity, thou cherub bright." There were several pieces given which could have been much better spared.

Of the performance it is most gratifying to be able to speak in terms of absolutely unqualified praise. The soloists were one and all excellent. Miss Anna Williams, to whom was allotted the music of *Susanna*, sang charmingly throughout; her rendering of the fine song, "Kneeling at Thy throne of glory," in the first part, and "If guiltless blood be your intent," in the second, being particularly praiseworthy. Miss Julia Elton was also thoroughly satisfactory as Joachim, particularly in the opening song, "Clouds o'ertake the brightest day;" though her *bravura*, "On the rapid whirlwind's wing," gained more applause, it is of less musical value than the song just named. The parts of the two Elders were in the hands of Mr. Shakespeare and Signor Foli, who were both excellent, the latter especially being provided with a part that exactly suits both his voice and his style. The subordinate solo parts were well filled by Miss Marie Arthur and Mr. C. Tinney.

Particular praise must be given to the chorus. Though they have less work in *Susanna* than in some of Handel's other oratorios, what they have is by no means easy. Seldom has more thoroughly satisfactory singing of unfamiliar music been heard. Both in purity of intonation and in precision of attack there was nothing left to desire. This was especially noticeable in the splendid and difficult Finale of the first part, "Righteous heaven beholds their guile." The whole of the choral performances reflect the greatest possible credit on Mr. Hill's careful training. The orchestral parts were also capably played. The additional accompaniments to the work had been written by Mr. J. Halberstadt. They are most judicious and

unobtrusive; the only suggestion to be made about them is that we think a more Handelian tone-colour would have been obtained if the organ had been used more freely in the choruses. The accompaniment of the recitatives on this instrument, instead of the usual scraping on the violoncello, is most highly to be commended.

We heartily congratulate Mr. Hill on the complete success of his revival, and trust that next season he will bring forward some more (there are plenty still remaining) of Handel's neglected works.

Ebenezer Prout.

RAFF's concerto for the violoncello, played for the first time in this country at the Crystal Palace last Saturday by Signor Piatti, is an acceptable addition to the limited repertoire of that instrument—limited, that is, as regards really good, and especially classical, music. Like most of Raff's more recent compositions, this concerto is very popular in style; its melodies are of a straightforward and diatonic character, which catch the ear at once—though, as sometimes happens with the composer, he is so little fastidious in the choice of his themes as occasionally to approach the commonplace, or even the vulgar, as in the chief subjects of the Finale in this work. In point of invention the slow movement is the finest part of this concerto; it is a very elegant *cantabile*, which might almost be called a song without words; but in mastery of the technique of composition, in the thematic development, and in the treatment of the solo instrument, and its effective combination (in this case not an easy task) with the orchestra, the work is throughout worthy of Raff's reputation. How it was played by Signor Piatti it is superfluous to say, as that gentleman is not only one of the greatest artists, but certainly one of the safest and most equal players now before the public. At the same concert an overture, entitled *Les Muses*, by the late Alfred Holmes, was given for the first time, and the programme also included Mendelssohn's Scotch Symphony, very finely played by Mr. Mann's band, and the overture to the *Zauberflöte*. The vocalists were Mme. Bianca Blume—a lady who on this occasion made her first appearance in England, and of whom we must take another opportunity of speaking—and Mme. Patey. This afternoon Beethoven's *Mount of Olives* is to be given, and Mr. Clinton will play a clarinet concerto by Spohr.

The second of Mr. Coenen's Chamber Concerts of Modern Music took place last Thursday week at St. George's Hall. The concert commenced with Mr. A. C. Mackenzie's pianoforte quartett in E flat major, which Mr. Coenen brought forward for the first time at one of his concerts last season. It is well-written and musically work, but of no very decided individuality, bearing clearly the traces of Schumann's influence on the composer's mind. The Scherzo and Finale are its best portions. The quartett was excellently rendered by Messrs. Coenen, Wiener, Zerbini, and Daubert. Mr. Coenen's playing should particularly be mentioned, as it has within the last few years very perceptibly improved in delicacy and finish, without losing any of the needful fire and force where these qualities are requisite. Such marked progress on the part of an artist who is doing so much for good music as Mr. Coenen should not pass unrecognised. Other novelties on the same evening were Max Bruch's *Romance* (Op. 42), for violin—an interesting composition admirably played by Mr. Wiener—and Schumann's "Mährchen-erzählungen" for piano, clarinet and viola. This combination of instruments is one for which very little music has been written, the only well-known piece being Mozart's Trio in E flat, which is familiar from performance at the Monday Popular Concerts and elsewhere. Schumann's "Mährchen-erzählungen" are four in number; they were composed in 1853, during that part of his life when symptoms had already appeared of the malady which overclouded his last years. They cannot as a whole be ranked

among his best works, though they contain passages (especially the first and third) of great beauty. Their production was nevertheless welcome, and they were given to perfection by Messrs. Coenen, Lazarus, and Zerbini. Brahms's fine but very abstruse string quartett in C minor, first produced at Mr. Coenen's concerts two years ago, was the concluding piece. The vocalist was Miss Sophie Ferrari. The third and last concert of the present series takes place next Thursday.

It has been for some time known in musical circles that Bach's great Mass in B minor was in preparation by an amateur choir under the direction of Mr. Otto Goldschmidt. This great work, which is no less representative of its composer than the *Passion according to Matthew*, though it may occasionally be heard at the Thomaskirche at Leipzig, has never yet been given entire in this country, though selections from it have been heard under Mr. Henry Leslie, and also, if our memory serves us, under Mr. John Hullah many years since at St. Martin's Hall. It is now announced that two performances are to be given of the mass at St. James's Hall on Wednesday, April 26, and Monday, May 8. The solo parts are to be sung by Madame Lemmens-Sherington, Madame Patey, Mr. W. H. Cummings and Signor Federici; the chorus will be reinforced by contingents from St. Paul's Cathedral, St. George's Chapel, Windsor, &c.; a full orchestra, led by Herr Straus, will be engaged. Mr. Thomas Pettit will preside at the organ, and Mr. Otto Goldschmidt will conduct. The production of this masterpiece will be one of the most important events of the musical season, and all musicians will join us in wishing Mr. Goldschmidt all success in his very difficult undertaking. There is hardly a work in the whole range of music (probably not even excepting Beethoven's great Mass in D) which makes such demands upon the performers as the "High Mass" (as it is generally called abroad) of Bach.

LECOQ's *La Petite Mariée* has lately reached its hundredth representation at the Théâtre de la Renaissance, Paris.

STEPHEN HELLER has in preparation a new work for the piano, to be entitled *Voyage autour de ma chambre*.

It is reported from Berlin that Wagner entertains the idea of inducing the Government to purchase the Bayreuth Theatre for the German nation.

HERR ANTON RUBINSTEIN announces four pianoforte recitals at St. James's Hall on the 3rd, 10th, 16th, and 25th of May.

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with One Dozen Prepared Plates, for taking Views 5 inches by 4 inches, the whole weighing but a few pounds, with full Instructions for Use. Price £5. Sent free to any part of the United Kingdom on receipt of P.O.O.

Studies from Nature made by Photography are invaluable to the Artist; save time, and are more useful for future reference than hastily-made sketches. The Tourist will add to his pleasure in being able to secure truthful records of his rambles.

Every requisite in Photography. GALVANIC and ELECTRIC APPARATUS of all descriptions, BATTERIES, CELLS, CLAMPS, and BINDING SCREWS supplied; for particulars of which send Twelve Stamps for Illustrated Catalogue.

#### POSITIVE GOVERNMENT SECURITY

LIFE ASSURANCE COMPANY (Limited).

Chief Office—No. 34, CANNON STREET, LONDON.

#### THE DIRECTORS' REPORT.

Which will shortly be ready for submission at the Annual General Meeting to be held this month, will show that the Company's New Business during last year, both in England and India, was in excess of the preceding year, viz:—

1874.	1875.
698 Policies for £366,630.	811 Policies for £376,160.
THE POSITION OF POLICY-HOLDERS AS ON DECEMBER 31, 1875, will also be shown, and may be summarised thus:—	
Policies on the Company's risk, 2,390 for £1,160,718.	
Annual Premium Income .....	£51,856.
Gross Premiums received .....	£122,691.
Policy-holders' Net Premiums Invested, £84,782	
Funds. Guarantee Fund .....	£47,339
	£132,121.

This sum of £132,121, over 11 per cent. on the subsisting Assurances, is much more than sufficient to provide for present and prospective claims, and cannot be used for expenses or other general purposes of the Company.

#### EAGLE INSURANCE COMPANY,

79 FILL MALL. FOR LIVES ONLY. ESTABLISHED 1807.  
 Reports, Prospectuses, and Forms may be had at the Office, or from any of the Company's Agents, post free.

GEORGE HUMPHREYS, ACTUARY AND SECRETARY.

#### SCOTTISH UNION INSURANCE COMPANY

Established 1824. Incorporated by Royal Charter.  
**SPECIAL NOTICE.—BONUS YEAR.**—The next investigation into the Life Department takes place as at August 1, 1876, when five-sixths of the profits made during the five years preceding fall to be divided among the Policyholders entitled to participate.  
 All Policies taken out before August 1, 1876, will share in the division.  
 No. 37 Cornhill, London; Edinburgh and Dublin.

#### ONE MILLION STERLING

HAS BEEN PAID AS

#### COMPENSATION

#### FOR DEATH AND INJURIES

CAUSED BY ACCIDENTS OF ALL KINDS, BY THE

#### RAILWAY PASSENGERS' ASSURANCE COMPANY

Hon. A. KINNAIRD, M.P., Chairman.

Paid up Capital and Reserve Fund, £180,000.

ANNUAL INCOME £200,000.

Bonus allowed to Insurers of Five Years' Standing.

Apply to the Clerks at the Railway Stations, the Local Agents, or 64 CORNHILL, and 10 REGENT STREET, LONDON.

WILLIAM J. VIAN, Secretary.

#### PURE AERATED WATERS.

#### ELLIS'S RUTHIN WATERS.

#### CRYSTAL SPRINGS.

Soda Potass Seltzer, Lemonade, Lithia, and for GOUT, Lithia and Potass.

**CORKS BRANDED "R. ELLIS & SON, RUTHIN,"** and every label bears their trade mark. Sold everywhere, and Wholesale of

R. ELLIS & SON, RUTHIN, NORTH WALES.

London Agents—W. BEST & SONS, Henrietta St., Cavendish Sq.

## HORNE'S POMPEIAN DECORATIONS.

ROBERT HORNE,  
 HOUSE DECORATOR and PAPER-HANGING MANUFACTURER,  
 41 GRACECHURCH STREET,  
 London, E.C.

By Special Appointment to His Majesty the King of Italy.

#### GRATEFUL—COMFORTING.

## EPPS'S COCOA.

"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctor's bills. It is by the judicious use of such articles of diet that a constitution may be gradually built up until strong enough to resist every tendency to disease. Hundreds of subtle maladies are floating around us ready to attack wherever there is a weak point. We may escape many a fatal shaft by keeping ourselves well fortified with pure blood and a properly nourished frame."—See article in the *Civil Service Gazette*.

Made simply with boiling water or milk.

Sold in packets (in tins for abroad) labelled:—

**JAMES EPPS & Co.,**

HOMEOPATHIC CHEMISTS,

48 THREADNEEDLE STREET, AND 170, PICCADILLY.

WORKS—EUSTON ROAD AND CAMDEN TOWN, LONDON.

Makers of Epps's Glycerine Jubbies for Throat Irritation.

In consequence of Spurious Imitations of

## LEA & PERRINS' SAUCE,

which are calculated to deceive the Public,

LEA & PERRINS have adopted

A NEW LABEL,

bearing their Signature, thus:—

*Lea & Perrins*

which will be placed on every bottle of

## WORCESTERSHIRE SAUCE,

after this date, and without which none is genuine.

Sold Wholesale by the Proprietors, Worcester; Crosse & Blackwell, London; and Export Oilmen generally. Retail, by Dealers in Sauces throughout the World.

November 1874.

#### HEALTH! STRENGTH!! ENERGY!!!

## PEPPER'S QUININE and IRON TONIC.

Sold by Chemists everywhere.

## PEPPER'S QUININE and IRON TONIC

Purifies and Enriches the Blood.

## PEPPER'S QUININE and IRON TONIC

Strengthens the Nerves and Muscular System.

## PEPPER'S QUININE and IRON TONIC

Promotes Appetite and Improves Digestion.

## PEPPER'S QUININE and IRON TONIC

Animates the Spirits and Mental Faculties.

## PEPPER'S QUININE and IRON TONIC

In Scrofula, Wasting Diseases, Neuralgia, Sciatica, Indigestion, Flatulence, Weakness of the Chest and Respiratory Organs, Ague, Fevers of all kinds.

## PEPPER'S QUININE and IRON TONIC

thoroughly Recruits and Re-establishes the General Bodily Health.

Is sold by Chemists everywhere, in capped bottles, 4s. 6d.; next size, 12s.; and in stone jars, 2s. each. The name, address, and trade mark of the proprietor, JOHN PEPPER, 237 Tottenham Court Road, London, is on the label.

## LOCKYER'S SULPHUR HAIR RESTORER.

Large bottles, 1s. 6d. Restores the colour to grey hair in a few days. The best, safest, and cheapest. Quite equal to expensive ones. Sold by Chemists and Hairdressers.

## LIVER TONIC.

(GEORGE & WELCH'S.)

This perfect Tonic, from its stimulating alterative, restorative, and strengthening properties, has attained great popularity. It proves invaluable in Prostration, Debility, Indigestion, and all Liver Affections.

Price 2s. 3d. and 4s. 6d. per bottle.

To be had of all Chemists, or of

**GEORGE & WELCH, Worcester,**

Proprietors of the Dandelion Coffee.

## DINNEFORD'S FLUID MAGNESIA

For over 30 years approved as the BEST REMEDY for Acidity of the Stomach, Heartburn, Headache, Gout, and Indigestion;

and as a safe and gentle aperient for delicate constitutions, ladies, children, and infants.

**DINNEFORD & CO.,**

172 NEW BOND STREET, LONDON; and of all Chemists throughout the world.

## DR. LOCOCK'S PULMONIC WAFERS.

Mr. Hayland, Chemist, 20 High Ousegate, York, writes: "I have used the Wafers for more than 25 years, and my own relatives and customers give testimony to the good they have derived from them." They instantly relieve asthma, consumption, coughs, colds, gout, rheumatism, and all nervous pains. They taste pleasantly. Sold by all Druggists at 1s. 1½d., 2s. 6d., 4s. 6d., and 11s. per box.